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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES

for the week beginning

SUNDAY,

January 24th.

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IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton Street, Strand, W.C.2.

The address of the British Broadcasting Company, Ltd., is 1, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): Twelve Months (Foreign), 15s. 6d.; Twelve Months (British), 12s. 6d.

How Radio Affects the Novel.

By GILBERT FRANKAU.

A BROTHER novelist lately confided to me his belief that, before long, novels would be broadcast in daily instalments and that the novel in its present form would disappear. He further suggested that this would be a good thing for the novelist, since it would mean a huge increase in the number of his readers. If this were merely the view of an individual, it might not be worth recording or discussing. But I have come across similar suggestions, with slight variations, in a number of different quarters. These suggestions all amount in the main to this: That broadcasting will tend more and more to oust the written word, and that man, from being a reader, will become a listening animal.

This extreme view is, no doubt, absurd. And if it were ever realized, would simply mean a relapse towards the manners and customs of more primitive civilizations. But the broadcasting of a novel in serial form is by no means an impossibility, and it may be worth while discussing its value or otherwise both to the author and the reader.

I do not intend to go into the financial aspect of the matter. Those tried friends of the author, the literary agents, could be trusted to see that he did not suffer in his pocket under the new conditions. Indeed, any author who was not a "best-seller" might conceivably benefit pecuniarily from the broadcasting of his novels. But few novelists, I hope, write solely for money. Naturally, we want to live and even to enjoy some of the luxuries of life. But the novelist, like any other artist, must think primarily of his art. And it is my opinion that,

artistically, a novel would not benefit from being broadcast.

My own experience and, I imagine, that of most novelists is that a reader will often really understand and appreciate a novel only after he has read the book for the second or third time. Letters from my readers make this quite clear. That kind of intelligent appreciation of his work, a novelist could never attain through the medium of broadcasting. It should be noted, however, that broadcasting may be the means of introducing good novels to many thousands of new readers.

Perhaps in this connection I may be permitted a reference to my own recently published novel, "Masterson." That novel is essentially a novel of action plus character, which is only another way of saying that the actual plot of the story, and each of the big scenes in it, are only made possible by the reactions of the characters upon each other. Now to succeed in this kind of novel, the author must create such an atmosphere of intimacy between the reader and the characters as will delude the reader into the belief that he is actually living with the people about whom he is reading.

To obtain this result, the novelist must employ all the resources of his art. He must,

(Continued overleaf in column 3.)



MR. GILBERT FRANKAU.

International Radio Week.

Important Forthcoming Tests. By A. G. D. West.

INTERNATIONAL Radio Week, now an annual institution, was first held in November, 1923. The idea was originated in America by American Radio manufacturers to encourage long-distance listening.

Arrangements were made for broadcasting stations on both sides of the Atlantic to participate in these tests during alternate periods, so that an opportunity would be given to amateurs to listen respectively to stations operating on the opposite side of the Atlantic Ocean. The object of these tests was to promote scientific investigations on both sides of the Atlantic of the relative efficiency for long-distance work of the various wave-lengths used by broadcasting stations and the relative merits of various types of receiving apparatus.

"Howling."

The first Test Week gave rise to a great interest in transatlantic broadcasting, in fact, this can be referred to as the beginning of interest by the general public in receiving and transmitting broadcast programmes across the Atlantic. Conditions during this week were, on the whole, fairly good and a very large number of amateurs in Great Britain were able for the first time to hear on their own sets some of the broadcasting stations of the United States. Also, the reports of reception of British stations by amateurs in America were very many, of which some thousands were verified.

Unfortunately, the tests were not a complete success on the American side because, firstly, several of the American stations did not close down during the times of transmission of the European stations, and thus interfered considerably with the tests and, secondly, in many of the larger cities in America attempts at long-distance reception were completely spoiled by continuous "howling" and oscillation by thousands of owners of one-valve sets. On the European side, listeners had already been warned that there was no object in listening on less than a two-valve set and had been asked particularly to avoid oscillation. In consequence of this many people using all types of valve sets were able to hear various American stations and the results showed how easy it is to listen to these American stations when conditions are really good.

Bad Luck.

The second International Radio Week was held in November, 1924, and although agreements had been made with all the American broadcasting stations to "keep off the air" during the periods of the European transmissions, so as not to interfere with these transmissions, the results were not, on the whole, very satisfactory, as atmospheric conditions during the week of the tests were remarkably unfavourable. It was just a matter of bad luck that this was so, because reception during the week before and during the week after was very good. Very few of the reports of reception could be verified and the tests led to no definite results.

The third of these tests is being held this winter during the week beginning January 24th, the date having been changed from November on account of the unfavourable conditions experienced during the second tests, in the hope that the end of January might be a more suitable time of the year for transatlantic listening.

A Difference of Time.

The tests will take place from midnight to 5 a.m. (G.M.T.) throughout that week, American stations transmitting from midnight to 4 a.m. and the British and Continental stations from 4 to 5 a.m. As announced in *The Radio Times* of January 8th, it has been arranged for certain British stations to transmit programmes from 4 to 5 a.m. on the mornings of January 25th and January 27th. There will also be further experimental transmissions at the same time on January 29th.

The tests are, in the main, of greatest interest to American amateurs because it is not often that broadcast listeners in America have an opportunity of listening to European stations without interruption from their own local stations. This is due to the difference of time between America and Europe; New York time being five hours behind Greenwich time, and San Francisco time being eight hours behind Greenwich time. Thus, in New York our normal evening programme, if heard, would come through from 3 p.m. to 6 p.m. so that usually American amateurs have very little opportunity of tuning in our stations.

"On" the Air.

During the tests, however, transmissions will take place at the most suitable time of the night for long-distance transmission and New York listeners will be tuning in their sets for our stations from 11 p.m. to midnight (their time) with the knowledge that all American broadcast stations will be "off the air" and that if they do pick up any programme on their sets they are almost certain to be listening to some European station.

The tests will not give such a unique opportunity to European listeners because these can listen on any night to American stations without fear of interruption from broadcasting stations on this side of the Atlantic. American stations usually take very great care with regard to maintaining their wave-lengths constant and their power constant over long periods of time so that amateurs on this side who want to do serious experimental work on long-distance reception on various wave-lengths can do so throughout the winter season, but there are not many experimenters who would have time and opportunity and also inclination to listen in the early hours night after night for American stations to obtain data that will be valuable from a scientific point of view, and it is during Radio Week that a more useful opportunity is given to those who want to try occasional American reception.

A Question of Wave-Lengths.

During the periods that I have mentioned, practically every American station will be transmitting a special programme on full power for the benefit of European listeners and those who have not yet tuned in America on their own sets and are desirous of doing so would be well advised to make their attempts during this particular week. They should confine their activities to the wave-band of 200 to 500 metres and not worry so much about short-wave transmissions as these are received usually without very much difficulty. It is about the normal broadcast wave-lengths that information is desired.

The stations most usually received on this band of wave-lengths are "WGY," Schenectady, New York, on 380 metres; "WBZ," Springfield, Massachusetts, on 333 metres; "WJZ," Bound Brook, New York, on 455 metres; and "KDKA," East Pittsburgh, Pa., on 300 metres. It is fairly certain that these stations will be heard moderately well in the tests, but it would be advisable to have an idea of the settings for these particular wave-lengths by tuning in the receiver previously to British and Continental stations and making notes of the settings of the various dials, and then roughly working out the settings for the American stations in question.

Beware of Oscillation!

Even now it is not advisable for listeners with sets containing less than two valves to attempt to pick up these programmes, and it is certainly most important to make sure that the sets do not oscillate and cause local interference. Even just a few oscillators playing around the wave-length of a distant station can completely spoil the reception of that station by listeners situated many miles around.

How Radio Affects the Novel.

(Continued from the previous page.)

above all, be careful to efface himself entirely. Having introduced his characters to his reader, he must, in effect, vanish. It seems to me it would be folly to allow the intrusion of another personality—namely the individual who is broadcasting—to disturb the intimacy I have been at such pains to build up between my reader and my characters. Again, all novels of this type suffer, I think, from being read aloud instead of read mentally to oneself. It is practically impossible for one individual to read a novel aloud in such a way as to satisfy all his hearers. The way he reads a given sentence or paragraph, and more especially the way he delivers the dialogue, will, almost certainly, differ from the way we read it mentally to ourselves. And, naturally, we prefer our own interpretation if we are familiar with the book; or, if not, we get an idea of the book which, for us at least, is false.

Dickens, in, I suppose, the outstanding instance of a novelist who made a great success of readings from his own works. But though Dickens got plenty of applause and made plenty of money from his readings, it is a fact that many of his admirers were disappointed with the renderings he gave.

Not only have I heard this from old readers who had listened to the great novelist himself, but I remember as a boy hearing an elderly actor give a reading of a passage from "David Copperfield." It was excellently done, but I disliked it intensely. I had my own idea of the characters and of how they spoke, and it was quite a different one from the actor's. Yet I was told afterwards that the actor had given a life-like imitation of Dickens's own reading.

So far, I have been referring only to novels which deal with life and with living people. A certain type of novel—such as the mystery or detective story in which the characters are entirely subordinate to the action and incident—may be effectively broadcast. Here, however, the objection arises that listeners cannot always be sure of being free to listen at the hour when the day's instalment is due for broadcasting.

A novel serialised in a periodical or magazine is not open to this objection. The reader can continue with his instalment at any moment he chooses, or even, if he likes, wait for two or three instalments to appear and read them together. But where a time-table is in operation, as in broadcasting, the listener must be prepared to accommodate his own movements to it. Even more important is the problem of one's mood. The usual broadcasting programme is suited to almost any frame of mind, and we can listen for as long or as short a period as we choose.

But even the most confirmed novel-reader is not always in the mood to read or listen to a novel. And if it is not open to him to choose his own time for such mental relaxation, he may quite conceivably tire of a story which would otherwise have appealed to him. For these reasons I cannot believe that the broadcasting of novels will ever be attempted, or that the attempt, if made, will prove a success.

Short stories and "bed-time" stories for children are on an entirely different footing. Children delight in being told stories and much prefer to listen to one than to read a story to themselves. I daresay that reasonably short stories, depending entirely on plot and incident, would prove equally acceptable. These, too, could be written specially for reading aloud, and would, no doubt, differ in several respects from the usual short story written for a magazine.

I hope that no one will take what I have written on the subject of novels as conceived in any reactionary spirit. Broadcasting itself has become a permanent feature in our daily life, and its benefits, both recreative and educational, are too obvious to be a matter for dispute or even discussion.

Official News and Radio Gossip.

Musical Plays—a New Technique.

EXPERIMENTS are being made with the new technique for the effective broadcasting of musical plays. Experience goes to prove that even short musical plays that are successful on the stage require considerable adaptation and revision to be equally successful in broadcasting. Attempts are now being made to devise a standard technique which, while not sacrificing artistic merit, will transform a number of popular stage works of the kind into equally popular broadcast programmes. Musical comedy extravaganzas have been one result of these experiments; others are in progress, of which listeners should soon have the benefit.

A Davenry Dance Night.

There has been an increasing tendency lately for listeners to organize loud speaker dances, and in order to meet this, we have arranged for Davenry to broadcast a special dance music programme from nine o'clock till midnight on Saturday, February 27th.

Love in Literature and Music.

Many listeners will remember the programmes of famous operatic love duets which have been broadcast successfully once or twice in the past. On Thursday, February 26th, it is proposed to give another programme of this nature from London, including all the most famous and popular operatic love scenes and duets, and also some famous love scenes from literature.

A Napoleon Feature.

A feature programme will be broadcast from London on Tuesday, February 23rd, dealing with the life of Napoleon, which is well represented both in music and literature. On the musical side, it will include part of Beethoven's *Brooks* Symphony, Liszt's *Robert* Overture, and many stirring songs, such as "The Two Grenadiers." The dramatic extracts will include scenes from Thomas Hardy's poetic drama *The Dynasts*.

Chopin's Birthday.

On Monday, February 22nd, which is the anniversary of Chopin's birthday, the 10.30 feature at London will take the form of a Chopin Recital by Sapelnikoff, the famous Russian pianist.

The Village Concert.

The Village Concert, featuring the Vicar of Mirth, which, unfortunately, had to be postponed several times, is now finally fixed for Friday, February 26th.

The "Elijah."

Last year, Mendelssohn's Oratorio *Elijah* was successfully broadcast on a Sunday evening, and it is proposed to broadcast it again from London on Sunday evening, February 21st.

Liverpool Philharmonic Concert.

Sir Landon Ronald is the conductor at the 8th of this season's Philharmonic Concerts, most of which will be broadcast from the Liverpool Station on February 8th. The orchestral pieces will include Vaughan Williams' Overture "The Wasps," a Suite "Silhouettes," by Arensky, and Elgar's "Symphony No. 2." Mr. John Turner (tenor), will be the vocalist, and among other songs he will sing "Onaway, Awake, Beloved" from Coleridge-Taylor's *Hammata*.

A Jester Sometimes in Earnest.

Mr. T. Wilkinson Riddle, F.R.S.L., is giving the first of a series of talks on Literature and Life at Plymouth, on February 2nd. The title of his talk is "Leonard Merriek, A Jester Sometimes in Earnest."

A Barrie Talk.

A talk of exceptional interest will be given from the Bournemouth Station on Friday, February 5th, at 7.40 p.m., by Mr. Arthur Compton Rickett, M.A., LL.D., who has chosen "Barrie" for his subject.

Mendelssohn Programme at Newcastle.

As February 3rd is the anniversary of Mendelssohn, Newcastle Station is giving a programme of his works on that day. The artists who will contribute to this programme are Miss Ethel Stanley (mezzo-soprano); Mr. Harold Williams (baritone); Mr. Andrew Bevan (violinist) and Mr. Sigmund Oppenheim, a well-known local pianist.

Dundikier Colliery Band.

The Dundikier Colliery Prize Band, fresh from its recent successes in Band Competitions, will submit a popular programme to Dundee listeners on February 3rd, and their various items will include, by special request, the Fantasia "Trafalgar," by Miller.

Verse-Speaking at Dundee.

The Scottish Association for the Speaking of Verse has helped greatly through the medium of the microphone to arouse a wider interest in poetry. The next recital at the Dundee Station will be given on Wednesday, February 3rd, when Mr. Ninian MacWhannell will present, among other items, some verse by members of the Glasgow Ballad Club.

Another Scots Character Play.

John McPhail, a short play, in three acts, by Arthur Black, was so well received at its presentation some considerable time ago, that it has been decided to produce it again in the Aberdeen Studio, on Monday, February 1st. The success of these short sketches is probably due to the fact that they are simple, contain few characters, and portray in a faithful way Scottish wit and character.

A Mendelssohn Night.

To mark the birthday of Mendelssohn—February 3rd, 1800—a special programme devoted to his works will be broadcast from the Edinburgh Studio on the evening of Wednesday, February 3rd. Miss Gladys Clark (violin), and Mr. John Petrie Dunn (pianoforte), will collaborate in the Violin Concerto; Mr. L. Shepherd Mann will play some of Mendelssohn's pianoforte compositions; Mr. Robert Burnett will sing a group of the composer's songs, and the Edinburgh Station String Quartet will perform several of his works specially selected by Professor D. F. Torrey, Mus.Doc., of the University of Edinburgh.

A Praiseworthy Appeal.

An appeal will be made, at 6.30 p.m. on Monday, February 1st, from the Edinburgh Station on behalf of the Queen Alexandra Memorial Fund, which, in Scotland, is to take the form of a monetary grant to the Queen Victoria Jubilee Nurses' Association in which the Queen-Mother was deeply interested.

"No, No, Nunky."

That Uncles have frivolous moments, even outside of the Children's Hour, will be demonstrated by Cardiff's programme for Saturday, February 13th. This will be "No, No, Nunky"—a revue-symphonic, with a number of popular entertainers, including John Henry and Blossom, Yvette, the quaint comedienne, and, of course, "The Uncles." February 13th is a momentous day in that it is Cardiff Station's third birthday, and it will also be the day of the opening of the second Studio. The Studio premises have been greatly enlarged recently, and the staff and listeners will be able to celebrate this new phase of the Station's activities in a spirit of frolicsome good humour.

Novel Biblical Feature.

A new idea in broadcast programmes will be started at the Cardiff Station on Sunday, February 21st, and featured on Sunday afternoons at intervals of a few weeks. Biblical scenes will be presented in the form of dramatic sketches, with appropriate

incidental music. The first programme of this nature will be built round the adventurous life of David, and will include the scene between David and Saul in which David sings to cure Saul of his madness. Incidental music will be provided by pentaton singing with the harp, and it is an interesting conjecture that it was in this fashion that David actually sang.

Encore for Cardiff's Pantomime.

The Cardiff Station gave what was called "A Phantom Pantomime" on New Year's Day, and so enthusiastic was the reception accorded to it, that arrangements have been made to give a repeat performance, to be simultaneously broadcast through Davenry, on Thursday, February 25th. *Little Red Riding Hood and Her Wonderful Lamp* is one of the several alternative titles by which the programme may be distinguished from the programmes of tradition. "The Babes in the Wood," "The Forty Thieves," "Sindbad," "Red Riding Hood," and most of the other pantomimic characters effected a meeting through the obliging microphone, and even the Demon King was there, complete with phantom trap-door! Mr. Kenneth Ellis, the well-known bass, was very successful in this latter part, and he, as well as the other artists who took part in the original performance, will be heard by Cardiff and Davenry listeners in the repeat production.

A Cameo of the Court of St. James's.

On Monday, February 8th, the Birmingham Station presents, at 8.0 p.m., a short play by Robert de Mours, entitled *A Cameo of the Court of St. James's*. The scene opens in the Ballroom of St. James's Palace where a ball is in progress, the incidental music being provided by the Station String Quartet. Listeners are asked to try to visualize the chief characters round the "Merry Monarch" (played by Mr. Percy Edgar).

"The Man Behind the Job."

The fourth of the popular interviews arranged by Manchester Station in the "Man Behind the Job" series, will take place on Thursday, February 4th, when a tailor will tell something about his work and experiences.

A Charity Concert.

A popular concert will be broadcast from the Town Hall, Birmingham, on February 14th, in aid of the Birmingham and Midland Bureau for Employment of Educated Women. The programme includes orchestral items by the Station Augmented Orchestra, conducted by Mr. Joseph Lewis, with songs by Mr. Harold Casey, with interludes of entertainment by Miss Mabel France, who will give some of her popular sketches in the character of "Aunt Maria." Mr. Percy Edgar will be heard in recitals, and John Henry and Blossom will also contribute.

The Magic of the Hebrides.

Mrs. Kennedy-Fraser and her daughter, Patricia, who have done so much to popularize the music and songs of the Hebrides, will take part in Cardiff's programme on Wednesday, February 3rd. There is a peculiar charm in the rugged and wild beauty of the country made famous by Fiona MacLeod, and there are no artists so capable of portraying the spirit of the Hebrides as the Kennedy-Frasers. Tales and songs, the "Runes of the Hebrides," will be rendered to the piano and harp, in addition to items by the Station Orchestra. A play of Hebridean life, *The Change Ho me*, will be included in the programme. Since this play was written, it has been used as the first act of a longer play, *The Lifting*, which it is hoped to perform later at the Cardiff Station. It was first performed by the Scottish National Theatre Society, in Glasgow, in February last year.

The Ship That Sails For Ever.

Wagner's Opera Drama of the Sea.



The Phantom Ship.

THE legend on which it is based is the common property of all races, and can be traced back for centuries. We ourselves have several versions of the familiar story, one of which is connected even with the "mystery chamber" of Glamis Castle. For what is the theory—it is only one of many formed to explain the inexplicable—that the fourth Earl of Crawford is confined therein, doomed as the penalty of a rash vow, to play dice till the Day of Judgment, but a variant on the sailors' superstition that Vanderdecken's spectral ship can never enter port?

A Voyage of Disaster.

Wagner first met with the Dutchman legend in Heine's story, "The Memoirs of Herr van Schnabelwupski," which he read while he was struggling against adversity at Riga; but he did not see the operative possibilities of that legend till 1839, when, accompanied by his wife and a big Newfoundland, he embarked for London on a sailing vessel at Milan.

"I shall never forget the voyage," he says. "It was full of disaster. Three times we nearly suffered shipwreck, and once were obliged to seek safety in a Norwegian harbour. . . . The legend of the *Flying Dutchman* was confirmed by the sailors, and the circumstance gave it a distinct and characteristic colour in my mind."

He was so impressed on the voyage, in fact, that two years later, at Meudon, he began an opera on the legend, and in seven weeks completed the work—words and music, for he was his own librettist—with the exception of the overture.

"Unfit for Germany."

As soon as the opera was finished, he tried to get it produced. Paris, Munich, and Leipzig rejected it in turn, the cities in Wagner's own country, on the ground that it was "unfit for Germany," and it was not until *Rienzi*, composed shortly before the *Flying Dutchman*, had been staged with success at Dresden that the composer's latest offspring also was produced there.

Its reception was, if not cold, at any rate, lukewarm, and subsequently it was an absolute failure both at Cassel and Berlin. When printed, too, it "went" badly. It was said of Meyer, a lithographer who owned some of Wagner's early scores, that *Rienzi* had driven him from the first floor to the second and the *Flying Dutchman* and *Tannhäuser* to the third, and that *Lohengrin* would send him to the garret. Actually, however, it had no such effect, because he refused to publish it.

London was, in truth, one of the first cities to appreciate the great work. An Italian version of it, *L'Olandese Danzante*, was produced at Drury Lane in July, 1870, and, to the surprise of nearly everybody, the masterly overture was rapturously received, the opera, as a whole, producing a much better effect than had been expected.

The promise thus held out was not realized, for soon afterwards the work failed to draw; but

the success of the first performance heralded a series of brilliant triumphs for the composer. Only a little later there was invariably a large and select audience at Drury Lane on a Wagner night.

The first production of the *Flying Dutchman* in English was also a success. Staged by the Carl Rosa Company in London in 1870, the work attracted large audiences, some of the members of which showed their liking for it in curious ways. One night, at the close of the performance, a galleryite—evidently a seafarer—demanded to see the manager, and would not budge an inch when he was told that that gentleman was not in the theatre. Ultimately the acting manager came forward, whereupon the nautical "gent" solemnly assured him that the opera, which, it appeared, he had made special efforts to hear, was "all true," as he himself had actually seen Vanderdecken's ship on two occasions!

Nearly a Tragedy.

The *Flying Dutchman* has since been represented everywhere, several times with one or more of those "unrehearsed incidents" which, owing to the nature of the properties, have often attended productions of Wagner's operas. A particularly awkward mishap occurred at Boston, U.S.A. When, during the first act, the phantom ship arrived, it swept gracefully round, broadside to the audience, "according to plan." But then something unforeseen happened. The vessel suddenly capsized, casting the Dutchman and his crew on the stage, and the sails enveloped the conductor, who, of course, was seated at his desk.

Immediately the occupants of the stalls scattered, and a moment later there were loud screams. They came, it was found, from the wife of the principal baritone, who thought that her husband had been injured. Meanwhile, the crew of the ship, having been thrown pell-mell into the waves, had with much presence of mind struck out as if swimming, and this action they continued till the curtain was lowered.

Inquiry then showed that nobody was much hurt. So the ship was set on its keel again, and the Dutchman and his crew were invited to take up their usual positions. But nothing could induce the baritone to reboard the vessel. Having had one "escape," he would not risk another.

Subsequently, indeed, special precautions had to be taken against a repetition of the incident, or further representations of the opera would have been very difficult, if not impossible. The obstacle would have been the baritone's wife, who would not have allowed her husband's lord to imperil his neck again. Some of the music from *The Flying Dutchman* will be broadcast from Cardiff on Saturday, January 30th.

T. W. WILKINSON.

SONGS WORTH KNOWING.

"To Daisies."

THIS short poem, by Robert Herrick, has been set to music by Roger Quilter (published by Messrs. Boosey & Co., Ltd.).

Start not so soon: the dull-eyed night
Has not as yet begun
To make a seizure on the bats,
Or to seal up the sun.

No marigolds yet closed are,
No shadows greet us here,
Nor doth the early shepherd's war
Shine like a spangle here.

Stay but till my Julia close
Her life-begging eye,
And let the whole world then dispose
Itself to live or die.

"Hits" With a History.

Radio Songs' Strange Sources.

THE Musical Director of the Savoy Bands told an interesting story recently about Miss Aileen Stanley, the well-known singer of syncopated songs. Just before she left America for Europe, a little coloured boy came up to her in the street and said, "Missy, would you all create this song 'cos I done just wrote?" With no more than this quaint introduction, she accompanied the lad to an old shack, where he played and sang a song to her which every listener knows. It was "Everybody Loves My Baby."

A Liftman's Lyrics.

It is estimated that over four hundred new melodies are composed every week, about eighty per cent, being of American origin. Like butter-thins, popular song "hits" do not live very long, for, with few exceptions, they are nearly forgotten after three months. But who writes these haunting melodies?

If you happened to visit some Piccadilly flats a while ago and peered in at the lift attendant, you might have seen him scribbling something on paper. That liftman—Mr. Alan Goodridge—is now a hitler, but has written the lyrics of two songs included in the Co-Optimists' new programme. Although he turned his attention to song writing four years ago, he had no luck until he showed some of his work to Mr. Melville Calton, who has broadcast, and who happened to occupy a flat in the building where Mr. Goodridge was lift attendant.

Equally romantic is the story of those young Londoners, Mr. Jimmy Campbell and Mr. Reg. Connelly, whose joint efforts produced "Show Me the Way to Go Home." Two weeks after the song was written, the American rights were snapped up by a big firm, and Mr. Campbell said recently that £20,000 was a low estimate of the amount he would probably gain from it.

The Plumber's Dreamy Waltzes.

Both Mr. Raymond Newton, of the Savoy Bands, and Mr. Hal Swain, of the Toronto Band, it is said, played a part in the origin of "Show Me the Way to Go Home." "Fed up?" Campbell asked Connelly one dreary night a year ago. He replied: "I'm so tired—show me the way to go home."

In this country at the present time is a man travelling in plumbing materials who, in his spare moments, writes dreamy waltz tunes. During three years' experience of composing, he has had five tunes published, and has netted a profit of £100. Another intriguing tale concerns "Pasadena," the tremendous song "hit" due to Mr. Lawrence Wright.

After seeing a friend off on a liner at Liverpool one day, he heard a strolling violinist playing in the street. Something about the tune fascinated him. He hurried outside, and asked the musician what he was playing. The man drew from his pocket a piece of music, torn and greasy, bearing the imprint of an American music publisher. A friend had given it to him, he said, "just for luck."

Those Silly Words.

It proved to be a lucky mascot worth having, for Mr. Wright rewarded the player and soon secured the British rights of that toe-tickling melody, "Pasadena," which has been broadcast so often. Now, he treasures that greasy sheet of paper which once reposed in the pocket of the Liverpool street musician.

Why are the words of our popular songs sometimes so silly? A likely explanation is that a song, to be successful nowadays, must first be a good dance tune. The words do not matter. But if song writers made some of their words a little more dignified, many listeners, who at present are rather alienated by syncopated "hits," might better appreciate their merits.

K. P. HUNT.

PEOPLE YOU WILL HEAR THIS WEEK.



[Hulton & Fox]
Mrs. EDYTH GOODALL will be in the scale of "Drake" at London on Thursday, January 23rd.



[Hulton & Fox]
Miss EVELYN LAYE, playing lead in "Betty in Mayfair," part of which will be relayed to London and Daventry on Friday, January 23rd.



Miss DORIS LEMON (Seymour) will sing at Bournemouth on Sunday, January 24th.



[Hulton & Fox]
Mr. LYN HARDING, to appear in the broadcast performance of "Drake" at London on Thursday, January 23rd.



Miss EVELYN THORNDIKE and Mr. LEWIS GASSON in the Death Scans from "King Henry VIII," which will be relayed on Sunday, January 24th, and broadcast to London and other stations.



[Hulton & Fox]
Lord HEWART, the Lord Chief Justice, whose speech at the Dinner of the Federation of Music Industries will be heard by London and Daventry listeners on Wednesday, January 27th.



[Hulton & Fox]
Mr. SYDNEY NORTHCOTE (Tanner) will broadcast from London and other stations on Tuesday, January 25th.



[Hulton & Fox]
Mr. GEORGE GRAVEL, as "Baron Papad," in "The Merry Widow," to be heard by London and other listeners on Wednesday, January 27th.

When Mankind Lived in Trees.

The Truth About Evolution. By Professor JULIAN S. HUXLEY.*

IT is really a very curious psychological fact that so much prejudice has been aroused by the discovery that man has evolved from an ape-like ancestor. For such an origin, of course, implies that man has advanced during his evolution; whereas for instance, the beliefs of the ancients that men were descended from gods or demi-gods, or that in the beginning was a golden age; or, indeed, the literal acceptance of the story of Adam and Eve and the fall of man, all equally obviously imply that present-day humanity is degenerate.

What is True is Right.

One would also imagine, especially in a democratic age, that what man is and may become would count for more than pride of ancestry. None the less, the view which took away the stigma of degeneracy and gave man knowledge of past progress and hope of future improvement was, when put forward, greeted with execration as impious and disgusting.

The feeling is, perhaps, a semi-instinctive one, like that which makes us recoil from the sight of blood or causes a medical student to faint at his first operation. However, luckily for humanity, medical students make it their business to overcome these illogical feelings; and we, secure in the faith that what is true must always in the long run bring with it what is right, should make it our business to overcome this particular repugnance. For there is no doubt of its truth. Either Nature is meaningless, and what she thrusts beneath our eyes are not facts, but lies, or else man is more closely related to the existing anthropoid apes than to any other creature.

Apart from all the detailed correspondence in structure, which can be looked up in any book on evolution, there are extraordinary resemblances in behaviour and emotion, as shown to us in Professor Koehler's excellent book "The Mentality of Apes"; and there is the close chemical similarity of blood revealed by the so-called precipitin test.

An Important Test.

This is a test which reveals the chemical likeness, or unlikeness, of two samples of blood. And by this test, human blood is found to be chemically more like ape blood than it is to monkey blood, and more like monkey blood than to that of any other animal.

However, what I must chiefly concentrate on in the actual evolutionary history of man, so far as we can piece it together, rather than a recapitulation of the well-known evidences for its occurrence. I can only touch on it in broad outline: for details, you should go to books like Professor Elliot Smith's "Essays on the Evolution of Man" and Professor Sollas's "Ancient Hunters."

The average mammal differs from man in a number of particulars. In the first place, in intelligence; then in running on all fours, and so having the fore-limbs mere locomotor organs like the hind-limbs, not free for grasping; and in using the sense of smell far more than the sense of sight. These, together with the very prolonged period of human childhood, and, therefore, of learning, are the most important distinctions.

Life in the Trees.

The first step in the human direction, away from the ordinary four-footed and smell-guided mammal, would appear definitely to have been the adoption of life in trees by some primitive shrew-like mammal. Life in trees means grasping hands and feet; it necessitates accurate gauging of distances and, therefore, the importance of sight; and it means agility and versatility of movement, which, in its turn, reacts to make a more active mind.

The grasping hand came to be used not merely for grasping the branches, but also for holding food and bringing it to the mouth—something which

does not exist in most ground-living mammals. This, in its turn, led to more accurate estimation of shape, by a combining of the impressions gained from touch and from sight. By this means, much more thorough knowledge of objects can be obtained than by the most acute sense of smell; and all this reacted on the brain, for, when the possibility of detailed knowledge exists, there will be a premium on the power of using it properly.

These steps led up gradually to the evolution first of the lemur-like type, and then to that of the monkey type. From this, by increase of size, loss of tail, and considerable increase of intelligence, the true apes were evolved. The next great step was the reversal of the first—a descent from the trees to the ground again; but this time with at least semi-erect posture, and with fore-limbs adapted for examining and manipulating objects, and now free for the discovery and control of ever more of the environment. Add to this a preponderant tendency and the gradual loss of body-hair, and the ancestor of man crosses the boundary which divides him and us from the rest of the animals.

From Sub-Human to Human.

There can be little doubt that while ancestral man was developing in an upward direction from the ape-like stage, the ancestors of the existing apes were moving in many respects downhill—



(Reproduced from "The Nature of Man," by J. S. Huxley.)

Possible appearance of the Sub-Man Pithecanthropus.

living more and more in forests, tending to rely more on strength than on intelligence, becoming less, instead of more, gregarious. There is, in spite of popular misunderstanding, no question of man being descended from any of the existing apes; man's sub-human ancestor was some creature less intelligent than man, which resembled the apes in being tailless, covered with fur, and with hand-like feet. It is interesting to note that baby and embryo apes are a good deal more like man than are adult apes.

The final step was taken, and ancestral man became man indeed, when he became capable of true speech—that is to say, of designating objects with definite names, but merely using sounds to express states of emotion. A chimpanzee, or, for that matter, even a chicken, can express the fact that it is hungry or afraid by special sounds or gestures; but it cannot tell its fellows what it wants to eat when what it wants is not there. This power of giving names to objects is probably just one aspect of what we call true reason—the power of forming concepts, of abstract thought. And with the attainment of this, life reaches a new plane.

The Highest Thing We Know.

For all man's close resemblance to apes in structure, in instinct and emotion, in many details of behaviour, such as laughing at a practical joke or whispering when frightened, his mind as a whole, thanks to this faculty of reason and concept-formation, and to this alone, is extremely different. Let us never forget that to trace back a thing to its origin, though it may help us to understand it, is not to explain it in these lower terms. To trace back the first origins of religion to simple and primitive instincts such as sex-love, and fear, as

some psychologists do, is not to say that religion is sex and fear, and not an uplifting of the soul, any more than to trace back the origins of art to love of bright colours and certain simple arrangements and patterns, is to say that there is nothing more in any art than simple colours and patterns. And so with man's mind. To know that it originated from ape mind is to be able to understand it far better than before; but it remains itself, remains the highest thing that we know.

The actual course of human evolution before the dawn of history is traced chiefly by the tools and ornaments left by man, but also, though to a much smaller extent, by actual human remains in the shape of bones. Through these latter, we know that in the early days of man's existence there were other species of man in existence—the Taungs man-ape, the ape-man of Java, the Heidelberg man, the Pittdown man, Neanderthal man—all of which have now become extinct, leaving the one species now existing, *Homo sapiens*. These extinct men were, on the whole, more ape-like than we, and represent so many unsuccessful side-lines in evolution.

Progress Through the Ages.

From the evidence of tools, especially flint instruments, we can trace man's progress more in detail. First came the crude objects known as *Fauilles*—flints that needed only a few rough chips to make them serviceable. Then, in the old stone age, the flints were definitely shaped, but never polished. In the new stone age, they were polished too, but, though bone was widely used, we get never a trace of metals.

Then started the age of metals, first with bronze and then with iron; and with that we are at the beginning of recorded history. What is interesting is to find that progress becomes more and more rapid as time goes on. We may date the earliest known flint implement at something like half a million years ago. At least three-quarters, probably nine-tenths of that time had passed before man learnt to polish his flints. The age of bronze started, perhaps, ten thousand years ago, so, apparently, did the earliest agriculture.

Practically all history is crowded into five thousand years, while the last thousand alone have been responsible for fundamental inventions like printing, gunpowder, anaesthetics, mechanical transport, flying, wireless, and the control over bacterial disease. From man's first beginnings until the present, the rate of progress has been growing more and more rapid, and there are no signs that it is slackening now.

The Coming of Speech.

Once the human type of mind originated, it brought with it speech and, as a result, permanent tradition, first by means of speech, then by means of writing and, later, by printing. Through tradition man comes to differ fundamentally from all other organisms; for tradition provides a new method of inheritance, which stimulates the inheritance of acquired characters and makes possible the passing on to later generations of the results of learning and of training. It is on tradition that the social environment depends, and what we call human progress has almost all been progress in our tradition.

This means that, while inborn capacity must have changed enormously while our species was evolving from its ape-like progenitor, there can have been next to no inborn change since that time. Not merely since the time of the Greeks, but probably for about fifty thousand years, the inherited constitution of the human type has been what it is to-day, and progress has consisted merely in more knowledge and more power through accumulative tradition.

* In a Talk from London.

Points From Talks.

Three Times Daily After Meals?

If poetry were a patent medicine, I should recommend it in those terms: Do you want to keep young? Read the poets. You want to look young, why not also feel young? Read the poets.—*Desmond MacCarthy.*

The "Relaxed" Voice.

I do not want people to trill or roll their r's. I shudder my voice sounds exceedingly comic to most of you. My r's are probably rumbling all round your ears like marbles inside a drum. The microphone will not spare you a single one of them. But I do want people to acknowledge that r's exist. My contention is that people who elide their r's have a tendency to mumble and are always harder to hear and understand than people who pronounce them.—*St. John Ervine.*

The Play's the Thing.

What should we who go to the theatre judge the play by the other people who have also been tempted to venture their half-crowns? Nobody argues that the number of people who pass the turnstiles at the National Gallery affects the quality of Titian or Van Dyck, and not even the most rabid materialist pretends that the number of people at the Oval on a bank holiday is any kind of key to the quality of the cricket.—*Mrs. James Agate.*

"When Women Began to Paint."

On the site now occupied by Buckingham Palace were the famed Mulberry Gardens which had usurped the place of Spring Garden and which, like the latter, had its shady, tortuous walks and its arbours fitted up for refreshment and intrigue. Evelyn, the famous diarist, under date of May 10th, 1654, writes: "My lady Gerrard treated us at Mulberry Gardens, now the only place of refreshment about the town for persons of best quality to be exceedingly cheated at. I now observed how women began to paint themselves, formerly a most ignominious thing!"—*G. Scott-Moncrieff.*

Germany's Wisdom.

BART has thirty-three separate bones in its spine; you and I have twenty-four. Thirty-three soft bones, hardly bones at all! An older sister gets the baby to carry, she sets it on her arm, and a shawl is put round the two of them. Baby leans against the shawl, and one, two, three or more little bones go slightly out of place. Baby is set into a tall chair and its little back bends. His little back cannot keep straight! Curvature of the spine has set in. Curvature of the spine is much more common than we think and it accounts for many weaknesses. Germany, wiser than we, has the baby carried about the house on a small cushion.—*Mrs. R. Barnett, L.L.A.*

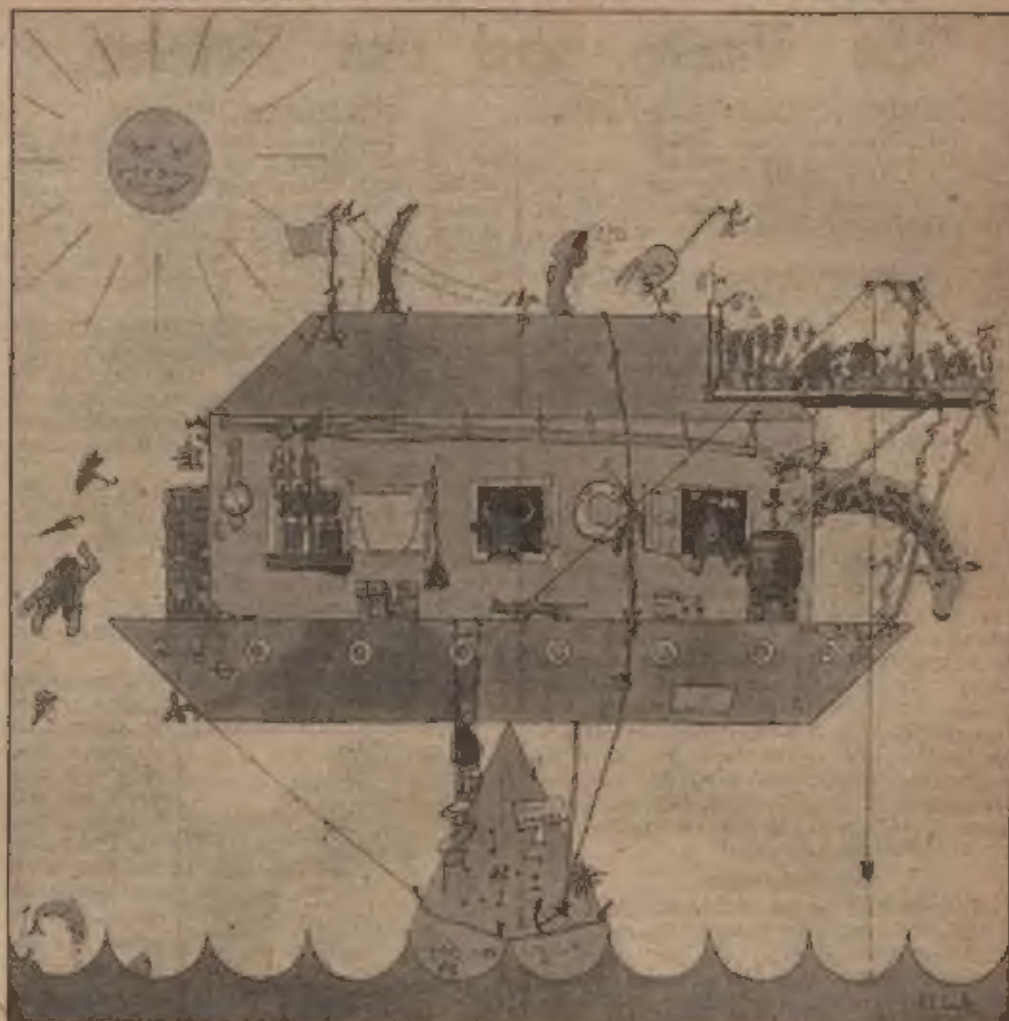
The Age of the Malvern Hills.

ENGLAND is built up of layers of rock lying one on the top of another like bricks in a wall. The bottom layers are the oldest and the top the newest; but the tilting is so great that you can pass from the newest to the oldest in the course of a few hours: from new land being formed under our very eyes in the Wash to the Malvern Hills, once great mountains, now only a fragment of what they once were, but making up in age what they lack in size, for they were old before the Himalayas arose and long before the Alps were where they now stand.—*Sir John Russell.*

Leigh Hunt in "Bleak House."

THE Essay received some interesting contributions from a man about whom posterity has not yet quite made up its mind. That man was Leigh Hunt. Many people know him best as the character of Harold Skimpole in Charles Dickens's novel of "Bleak House." You will recollect that Skimpole is pictured as a colossal egotist, who regards his family and his friends solely as the means of ministering to his pleasures, but, such is his airy and gay and insinuating address, that even his victims cannot be angry with him.—*Rev. Dr. G. S. Muir.*

THE PICTURE THAT WON THE B.B.C. PRIZE.



In the drawing lesson broadcast from London by Mr. W. Heath Robinson recently, prizes of £10 10s., £5 5s. and £3 3s. were offered to listeners for the three best sketches drawn to Mr. Heath Robinson's instructions. 15,000 entries were received, the first prize winner being Mr. E. L. Taylor, "The Dogs' Kennel," Woodham Lane, Addlestone, Surrey. Readers will agree that Mr. Taylor has caught Mr. Heath Robinson's style in an admirable manner.

An Anthem of Empire.

The Story of "Rule Britannia."

"RULE BRITANNIA!" may be called the unofficial National Anthem of the Empire. It has the glow and patriotic fervour of the *Marseillaise* and alike in the quality of its poetry, and in its setting by the famous Dr. Arne, it exceeds "God Save the King!" It was first sung in the gardens of Cheltenham House in commemoration of the Accession of George the First, and in honour of the birthday of the Princess of Brunswick, August 1st, 1740, as one of the lyrics of the "Masque of Alfred," the joint production, as far as the libretto is concerned, of James Thomson and his old school-fellow David Mallet. To the genius of Thomson alone we owe the great song, "Rule Britannia!"

A Poet's Prophecy.

Visitors to the Poets' Corner of Westminster Abbey cannot fail to notice the monument to Thomson which was raised by public subscription, perhaps less for this great contribution to our national songs, than as a tribute to the poet of "The Seasons."

But, whilst the long and elaborate poem is still read, and though extracts from it appear in most school reading books and anthologies, yet, when it is forgotten, "Rule Britannia!" will amply suffice to keep this Scotman's name in everlasting remembrance.

So good an authority, so sound a judge both of prose and poetry as Robert Southey, who preceded Wordsworth as the Poet Laureate of

England, said both of words and music—an ideal combination—that it must prove to be "the political hymn of this country as long as she maintains her political power," and his prophecy has undoubtedly been verified by its continued and ever-increasing popularity. When it was written, Nelson was not born, and the most glorious epoch of Britain's naval achievement was still far in the future.

It is an odd fact that songs written for one purpose are sometimes used for quite an opposite one. To-day we sing with fervour: "Here's a Health Unto His Majesty!" for instance, yet it is a rabid Jacobite song, sung originally to "the king across the water," and in 1745, "Rule Britannia!" altered a little to fit, was adopted as their "National Song" by the adherents of "Bonnie Prince Charlie," who made the last attempt in our history to dethrone the constitutional monarchy established at the "glorious revolution" of 1688, when the last of the Stuarts fled our shores.

Thomson, though a fine poet, is credited with one of the worst lines in literature. It occurs in one of his opera librettos, and runs: "O Sophonisba! Sophonisba O!"

A wit of the day took it off thus: "O Jamie Thompson! Jamie Thompson O!" But, until the advent of Scott and Byron, the poet of "The Seasons" was the most widely popular poet in our language, and "Rule Britannia!" is the work of a true poet and patriot. A. D. COOPER.

The Children's Corner.

The Uncle and the Fairies.

YOU don't believe in fairies? All the Kiddies of the Hull Radio Circle do. At present Uncle Reg is telling all about his own particular fairies. He described how he first met a real live fairy, and he very nearly committed the unpardonable offence of describing her in detail—a heinous crime in Fairyland.

As it was, he must have impressed the Fairies, for the Queen, he calls her the Pink EN, of the Fairyland where Uncle Reg is such a welcome visitor, has promised to tell him all about her delightful band of fairies and the wonderful things that happen in her dominions. Better still, she says Uncle Reg is to tell all the Radio Circle nephews and nieces at least one story a week, because they really do believe in Fairies.

Will You Help?

For some time the Plymouth Radio Circle has, with justifiable pride, rested upon its laurels, for the children's wards of all the Plymouth hospitals and charitable institutions have, in the last eighteen months, been provided with loud-speaker installations which have given much pleasure to those children who are unable to listen in their own homes.

Now, however, with renewed zest, the Circle has come forward with fresh subscriptions. The Aunts and Uncles have let everyone know that in Ivybridge Cripples' Home there are still more young would-be listeners who would like to listen in earnest, and it is to be hoped that the ardent response of all young listeners will enable their hopes to be realized very soon.

Good Resolutions.

With the New Year come all the new resolutions, and the Aunts and Uncles at the Bournemouth Station have made theirs. Uncle Allan says he is not going to make a single joke or pun—isn't that terrible! Uncle Pongo has decided to give up trying to sing the notes written on his music, and, in future, is going to sing between them. He thinks the results will be much better. Auntie Nan has undertaken rather a difficult job, for she has decided to follow the idea of one of the Nieces—that is, to keep all her 1950 resolutions. It must be a case of "if at first you don't succeed, try, try, try again."

The Fairy Flower League.

It was with much regret that the Kiddies heard of the departure of Uncle Jack from Bournemouth. I am sure he will be greatly missed, but it is a great consolation that he has handed over the Fairy Flower League, of which he was the founder, to Uncle Ray. We all know that it is in the hands of a safe and enthusiastic controller, and we wish it the best of luck, and hope its future success will be even greater than its past.

Glasgow's Children's Treat.

Well, December 30th is over—a date which was, to many children in the poorer districts of Glasgow, looked forward to with much eagerness.

By 8 a.m., Mrs. Lawrie (the Fairy Godmother who had undertaken to make the arrangements for the feeding of the children) and a band of willing helpers, were busy buttering bread and buns and covering forms with snowy white tablecloths so that the children should feel they were at a "real" party.

The first party was to begin at 2.45 p.m. You see, we had invited a thousand children, and they were to come in two parties of five hundred. Shortly after two o'clock, a queue of shivering little mites was to be seen standing in the rain, looking expectantly at the closed doors of Canning Place School, where the Treat was being held.

Upset Mr. Mike.

At the second party the proceedings were broadcast and the hearty cheers which were sent up from over five hundred little throats were almost too much for Mr. Mike and nearly upset his equilibrium!

RAINING CATS AND DOGS.

RAIN, rain, rain! It had rained all day and it seemed to David as he stood watching at the schoolroom window, as if it would never stop. That morning, as his father went out, he had remarked: "It's going to rain cats and dogs," and David had been looking for them ever since, but no cats or dogs had dropped from the sky up to now—only water.

He did so want a dog—a little puppy all for his own, though his small sister, Mary Rose, wanted a kitten more than anything. Since they had lost poor old "Spot," who had come to their home as a puppy, before either of the children was born, and had grown up with them, they had had no animal pets of any kind.

And the dismal afternoon was not the only thing that made David feel low-spirited. He had a bad tooth, which had been aching the last day or two, so his mother had settled to take him to the dentist's after an early tea. David had never been to a dentist's before, and he did not like the idea much, as he had heard disturbing tales of what happened to little boys in the dentist's chair.

But his mother had told him to be brave, that it would be all over in no time, and there was to be a reward for a plucky boy.



The pup is for David and the kitten for Mary Rose.

though she would not tell him what it was. So, after an unusually poor tea for David, he set out with his mother on his dreaded visit.

He was rather relieved when they went in, to find the room so bright and cheerful, and the dentist such a nice kind

man, who put him in a lovely arm-chair in which he could lean right back.

Then suddenly he heard someone singing an awfully funny song about carpenters and crocodiles, but though he looked all round the room, he could see no one but his mother and the dentist, and it was neither of them.

"Ah, you're a lucky little fellow," said the dentist, "you will be able to listen to my loud-speaker over there," and he pointed it out in a corner of the room. "Just in time for the Children's Hour, too." David had never heard broadcasting before, and it was such a funny song, and he was so interested that he forgot all about his painful tooth, and, in fact, did not know that it had been taken out while he listened, until afterwards, and then his mother had quite a difficulty in getting him away.

As they reached home, they met daddy off the doormat, and he was carrying a hamper, but he wouldn't tell David what it contained.

"If you've been good children, you shall see when you come to say 'good night,'" was all he would say.

When, a little later, David and his sister went to the drawing-room before going to bed, there was a basket in front of the fire, and in it were curled up close together, a lovely fat tabby kitten and the dearest little terrier pup—both fast asleep.

"The pup is for David and the kitten for Mary Rose," said their father, as the children pounced upon the warm soft nutes, to stroke and pet them, until they were ordered off to bed. As they went, David said to his sister, "Daddy said it would rain cats and dogs, and he never tells a story, but I wonder where all the others went?"

A. COLEMAN HICKS.

Programme Pieces.

A Weekly Feature, Conducted by Percy A. Scholes.

HOLST'S FIRST SUITE FOR MILITARY BAND.

(LONDON AND DAVENTRY, TUESDAY.)

IN spite of the immense popularity of the Military Band, it has practically never until quite lately been taken seriously by the great composers, and Military Band music has suffered accordingly.

But, at last, in our own days, some of the leading living composers have given it their attention.

Here is the First of two Suites for Military Band which Holst has written. It is made up of three separate pieces—(1) a vigorous *Chaconne* (a piece in which one bit of tune is repeated over and over again in the bass, and occasionally in other parts); (2) an expressive *Intermezzo*; and (3) a lively *March*.

MOZART'S BIRTHDAY PROGRAMME.

(LONDON AND DAVENTRY, WEDNESDAY.)

January 27th is the anniversary of the birth of one of the most attractive composers that have ever lived—Wolfgang Amadeus Mozart, who was born at Salzburg, in 1756.

His father, Leopold Mozart, was a would-be composer, but distinguished himself chiefly as a violinist, writing a treatise on violin playing which remained a leading authority for many years.

The famous son was a prodigy, both as composer and as performer. With his sister he toured Europe, performing at all the chief Courts, and he began to write symphonies when he was about eight!

Mozart died when he was thirty-five—died in miserable poverty and was buried in the common paupers' grave. He had had, on the whole a hard life of it, but he had his public triumphs, his wife was an ideal mate, and his own disposition was sunny.

Music seemed to come exceptionally naturally to Mozart, and this fact largely accounts for his enormous output of large-scale works, which otherwise would seem incredible for such a brief career.

OVERTURE TO "THE MAGIC FLUTE."

One of Mozart's last great works was that favourite Opera, *The Magic Flute*, which has been broadcast in full more than once.

Mozart was a Freemason. Freemasonry was very much "in the air" at that time, and all the curious plot of *The Magic Flute* has Masonic ideas at its foundation.

There is much elaborate ceremonial in the Opera and we hear suggestions of this in the impressive Introduction to the OVERTURE, and also later in the course of the Overture.

After the Introduction, we have the merry FIRST MAIN TUNE. This is "fugal," i.e., one "voice" (in this case, instrumental "voice") starts all alone with the Tune; next another voice enters, repeating the Tune at a different pitch, and so on.

This First Main Tune really runs through most of the Overture. For instance, Bassoons and Clarinets continue playing the beginning of it while Oboes and Flutes are playing the SECOND MAIN TUNE.

With this material the Overture trips along happily and straightforwardly, with only one noticeable check—when we have solemn ceremonial again recalled.

(N.B.—Mozart's *Little Serenade* (*Eine Kleine Nachtmusik*), which is included in this anniversary programme, was described in the issue of *The Radio Times* dated January 8th.)

BRAHMS'S VIOLIN CONCERTO.

(NEWCASTLE, MONDAY.)

Sometimes people say that Brahms's music is heavy, austere, obscure. But, however true that may be of some of his works, everyone must at least admit that his Concerto for Violin and Orchestra gives one a very clear impression of certain very strong, appealing tunes.

Like most Concertos, it is in three Movements—the First highly organized, the Second lyrical, and the Third vigorous and rhythmical.

(Continued on the facing page.)

Programme Pieces.

(Continued from the previous page.)

Not too quick. This is a calm, confident Movement, mostly reflective, but not without strenuous moments.

The smooth FIRST MAIN TUNE begins with a broad phrase in BARBOSA, VIOLA AND CELLOS, and HORN—one of the chief themes of the Movement. To this the ORGANS respond, floating above the Strings, and quickly the FULL ORCHESTRA enters. The volume of sound is quickly shut off, and the music becomes more pensive and tender than ever.

Presently there comes a much more direct, downright mood, as STRINGS give forth a kind of fanfare. The whole Orchestra seems to be stirring itself when the Solo Violinist enters, at once sweeping passionately up and down his instrument.

When he becomes more wistful, he soars to the heights, playing that chief phrase of the First Tune. At once, however, he returns to his rapid course, but now he is generally more tranquil.

At last, after a little break, which is softly bridged by the Orchestra, the Solo Violin gently rises to a fairly high note, then plays the very expressive, surging SECOND MAIN TUNE. To the opening of this the First Violins and Violas (in octaves) briefly respond.

The First Movement is now well forward on its course—a long course, but one whose features are almost all variants of those we now know.

II.

The peaceful, old-world Second Movement (*Slow*) has three chief component sections (there are no real breaks in its course), of which the third casts back to the first.

Notice the orchestral colouring of the opening. The Organ plays a long melody, accompanied by the other Woodwind and Horns.

The Solo Violin takes up this Tune, moulding it to a graceful, decorated form. He is accompanied by Strings, and occasionally echoed by a Woodwind instrument.

Throughout the middle (perhaps more dramatic) section, the Soloist leads the way.

The third section is an elaboration of the first.

III.

The Finale (*Quick, fugal, but not too fast*) reminds many people of Brahms's fondness for the rhythmical, high-spirited folk dances of Hungary.

It is really a "Rondo" (originally a dance in which the same tunes come round time after time).

In this Rondo there are two leading Tunes. First there is the gay, exultant dance tune with which the Solo Violin opens, and which the whole Orchestra takes up.

A while later, the Soloist plays an arresting snatch of tune, which is, as a matter of fact, just a springing-up-the-scale in octaves. Bass instruments immediately answer by skidding down the scale. Powerful use is made of this little theme. But the greatest part of the Finale is occupied by that exuberant tune with which it began.

[N.B.—For notes on two other items in this week's programmes, see recent issues of *The Radio Times*, as follows: Vaughan Williams' Folk-Song Suite for Military Band (London, Tuesday) issue of December 11th; Purcell's *La ProceSSION de Bacchus* (Belfast, Wednesday), issue of January 15th.]

SPANISH TALKS FROM LIVERPOOL.

THE strong commercial link between Liverpool and Spanish South America has brought the development of wide Spanish interests in the town, and, in response to repeated requests from listeners, arrangements have been made for a weekly series of Spanish talks from the Liverpool Station. For these, the services of Don Alvaro M. Duarte, Senior Lecturer in Spanish at the Liverpool City School of Commerce, have been secured. Mr. Duarte will announce a comprehensive plan of his lectures, which are planned on somewhat unusual lines, in his introductory talk on Monday, February 1st, at 7.30.

Radio to Promote Peace.

Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest and beauty. The Editorial address is 5-11, Southampton Street, Strand, London, W.C.2.

ALL British listeners to foreign stations are pleased to hear announcements from those stations in English. Why should we not return this bit of international courtesy occasionally, and have a certain proportion of the announcements from, say, Davenry, made in French and German? Little things like that would actually help the League of Nations by stimulating goodwill and interest between nations.—A. H. LAUREN, Tarriss, Wordsworth Road, Harpenden, Herts.

Radio in the Shetlands.

I THINK the listeners on the mainland, those who can go to a place of entertainment every night, have had their fill in trying to criticize the B.B.C.'s excellent programmes, and so please let the insignificant islander give his remarks.

In Shetland we are fairly well off for entertainment, as we have a very good cinema, clubs, and whist drives and dances held every week, apart from other social functions. All the same, the wireless plays a great part in our everyday life, and I can safely say that there are no grumblers up here. Quite a number of people in Lerwick own wireless sets, and also many of the people who live practically a life of seclusion, far away amongst the peaty hills in the Northern Islands.

May I also mention with what great interest my friends and myself listened to Sir Harry Lauder recently. Reception was perfect, although snow fell heavily at night.—JOHN FAIR, Port Charlotte, Lerwick, Shetland Isles.

London Heard in Egypt.

RECENTLY, we listened to Sir Harry Lauder's delightful performance from the London studio. His clear enunciation was heard here so distinctly (both with telephones and loud speaker) that his songs were written down word for word.

When it is remembered that we are nearly 3,000 miles distant from London, and 180 miles South of Cairo, surrounded by desert, the marvel of this exceptionally good reception will be appreciated by radio enthusiasts.

It was a very real treat not to be missed, though it meant sitting up till 1.15 a.m., and we are deeply indebted to Sir Harry for his rendering of his homely songs, breathing out the very essence of home life at its purest and best.

Later in the evening, we danced to the Savoy Orchestra, and earlier, we heard the Hilversum Station relayed by Davenry, perfectly clearly.

Our set is a six-valve neutrodyne (Anglo-American) home-made and worked from a frame aerial eight feet square with nine turns, using an earth.—R. W. CALLENDER, Bank House, Minia, Upper Egypt.

A Test for Shorthand Writers.

"SPEAK by Radio" has been part of lessons given to my pupils for some time. I pick out the most suitable subjects weekly from *The Radio Times*.

Although the speed of the speaker varies considerably, I instruct pupils to take down what they possibly can, and check it with my shorthand notes.

This method of speed practice is excellent and most beneficial to a learner who wants to be an expert. I would suggest, say, once a week, that there should be broadcast a speed test, the dictator to occupy five or ten minutes in exercises taken from Pitman's Commercial Speed Tests, which are spaced out for various speeds; the series to occupy ten weeks, beginning at 30 words per minute, and finishing at 120 per minute.

The five or ten minutes could be occupied by dictating several exercises, and also reading out the previous week's work to enable those who have not a teacher to check.—B. A. LISA (Certified Teacher), 49, Rutland Road, Harrow.

Listeners' Letters.

For British Listeners Abroad.

WHILE wave-lengths are, so to speak, in the melting-pot, I suggest, on behalf of Britons abroad, that the wave-length of Davenry be slightly raised or lowered. Under present conditions, I get a great deal of interference from the Spanish Army Stations, especially "EXO" Madrid, whose normal wave is 1,400 metres.

I have no doubt that in England Davenry is so powerful that interference is overcome; but to us exiles it is very annoying.—V. ALCOCK, 26, Broadway, New York.

A Census of Thunderstorms.

I URGE to continue, in conjunction with the Meteorological Office, the annual record of winter thunderstorms. I shall, therefore, be very glad to receive reports of thunderstorms observed by your readers, in any part of the British Islands, between January 1st and March 31st inclusive. A note on a postcard of the date and time of the observation of thunder or lightning, with the direction in which the lightning was seen, especially at night, will be very valuable.

Any additional information of the following character will be extremely welcome: (1) The time when the storm passed overhead or was nearest, with its direction; and how long it lasted. (2) An estimate of the severity of the storm; (3) whether it was accompanied by rain, hail, or snow; (4) direction and strength of wind; change of wind—if any; (5) whether there was a change in temperature during the storm; (6) any other observation which may be of particular moment.

It is particularly asked that the position of the place of observation should be indicated by mentioning the distance and direction from the nearest town.—S. MORRIS ROWEN, Langley Terrace, Oakes, Huddersfield.

Grumblers as Friends.

IN *The Radio Times* lately there have appeared numerous letters on the subject of criticism and the B.B.C. One writer suggested that grumblers should be stopped; but does he (or she) realize that the so-called "grumbler" is one of the best friends of the B.B.C., inasmuch as he is going to the trouble of airing his view, a unit of public opinion?

Let the high, middle, and low brows continue to grumble, and afford the B.B.C. a chance of the golden mean.

Another writer suggests that grumblers should be made to draw up their own programme of broadcasting for a certain period in order to let them see what a "mess" they would make of it. The obvious reply is that "the critic need not be the expert," and that his inability to do better than the B.B.C. does not disharmonize him from criticism.

Summing up: the B.B.C. should welcome any healthy criticism, but resent merely destructive abuse.—LAW W. GIBBON, 26, Canning Street, Liverpool.

Ten Minutes of "The Classics."

I CAN hardly express my delight at the announcement broadcast recently at 7.25 p.m., when the scheme for broadcasting classical music for ten minutes each night at about that time was explained. I have been waiting for something of that kind for nearly two years, and at last it has come! I have been a Bach enthusiast for a long time, so I had the beginning of this series with extra delight.

I am sure there are a great number who will welcome this new feature of the B.B.C.—KENNETH A. ROBERTS, Vineyard Farm, Houndon.

MONSIEUR R. THIBAUD, Principal of the Berlitz School of Languages, Birmingham, offered a book containing the stories which he is going to read, to anyone applying to him. The price of the book is 7s. and 3d. postage.

Our Point of View.

That Perfect Programme!

BETTER RADIO REVUES.

A NEW type of wireless revue, to take the place of "Radio Radiance," will shortly be included in the broadcast programmes. We hope it will give as much pleasure to listeners as we know our first venture into this form of entertainment has done so consistently for the past nine months.

The introduction of revue into the broadcast programmes was an experiment which proved one of the most successful ever devised by those who organize our dramatic productions. From the very first performance listeners were enthusiastic in their appreciations. "Radio Radiance" became a valuable part of the lighter side of the programmes. From time to time various improvements were made: each "edition" of the revue had some new feature and always it was kept up-to-date and topical.

THE producers have been able to gain a lot of useful material from their experience of "Radio Radiance," which they now feel should be applied to something more elaborate and better than what has been done in the past. So "Radio Radiance" will be given for the last time on January 29th, as part of the programme that night from Manchester. The company will then be disbanded, although it is intended to retain the services of one artist who is now numbered among the six most popular radio entertainers in the country.

Altogether there have been over eighty performances of "Radio Radiance," a record of which all who have been associated with the production can justly feel proud.

THE new type of revue will, it is expected, be first included in the programmes about the middle of next month. A number of artists of considerable eminence are being engaged and the services of well-known revue writers have been commissioned to supply the very best material that can be obtained. New ideas and some effects which have not yet been transmitted are being tested, and all the features worth retaining of "Radio Radiance" will be included. Above all, great care will be taken in the presentation of this new type of revue, and listeners can look forward to an entertainment which the producers intend shall be of high merit and pleasing quality.

DUBLIN CALLING!

WE wonder how many of our readers have yet picked up the new Dublin Station, "2RN," which made its welcome entry into the European family of broadcasters with the New Year. A distinguished first night has been followed by several interesting and enjoyable programmes. At present, transmission each evening lasts only two hours, from eight o'clock until ten, and Sunday is a day of rest, but we understand that it is planned to extend these hours before long.

We notice that thus early in the records of the new station the voice of the newspaper critic is heard in the loud clamouring

for the "perfect programme," which means the programme which best suits the critic's own taste. We imagine, however, that those in charge of "2RN" will not be discouraged by newspaper attacks, which seem to us singularly unfair in these first days of the new station's work. We have no doubt that the contents of the Dublin Station Director's post-bag are sufficiently heartening to offset the carping of the anonymous "correspondents."

In this connection, we are tempted to quote some wise words from an admirable article by Mr. H. F. Norman in the current issue of the *Irish Statesman*:—

"We are not a musical nation yet, and the great wealth of folk-song left by our forefathers which only a few moderns like Stanford and Herbert Hughes and Dr. Larchet (all unrepresented at the first essay in Dublin's broadcasting) have done anything to preserve, must not make us music proud. We may congratulate each other a little that Ireland is emerging into Europe, but self-congratulation—that would ill become this old but long-obscured nation. Let us work and wait. In time we will be with other European capitals, contesting it with the best of them, but not just yet."

We do not doubt that this is a true prophecy. We ancients of the B.B.C., with all our three years' experience upon us, may in our wisdom look down for a while upon the new-comer—but not for long. Dublin, with all the wealth of Irish wit and song and story to draw upon, will soon be a worthy rival, broadcasting some of the most fascinating programmes in Europe.

LITTLE LAPSES.

SOME interesting facts are revealed by the table of figures regarding hours, transmissions, and breakdowns of British stations during the past year. In the fifty-two weeks under review the total working time of all stations was 45,215 hours 40 minutes, and the average breakdown per station was .09 per cent., or about one minute in every 1,000. The London Station easily holds the record for hours of transmission with 3,321 hours 21 minutes working time, or an average of 61 hours 56 minutes per week, while its percentage of breakdowns was slightly lower than the average. The Aberdeen and Stoke-on-Trent Stations were an equal first for the best average percentage breakdown per week, the time lost from this cause amounting to only one minute in every 5,000 during which these stations were transmitting. Daventry had the most unenviable record of all the stations with an involuntary loss of 5 minutes in every 1,000 minutes transmissions, mainly owing to the recent run of ill-luck due to the breaking of the aerial as a result of exceptionally severe weather. Even so, the average figures show that broadcasting compares remarkably well with the other public services of the country in the efficiency of its organization.

The Broadcast Pulpit.

Going Forward.

WE cannot stand still; we cannot reverse the wheel of time. Every day as it passes is one day more and one day less. It is only in the "Never Never Land" that lovely and charming Peter Pan may refuse to grow up. The Spirit of Eternal Youth may personify itself afresh in each new generation, and something of it may survive individuals amid the changes and disappointments and sorrows of the years; but even men of genius cannot stay the flight of time, and one day the creator of Peter Pan will himself grow old. Forward we must go, whether we like it or not; but whether we shall go forward along the path that leads to a fuller and richer life is not determined independently of ourselves.—*The Rev. H. C. Renshaw, Stoke-on-Trent.*

A Truth in Every Trial.

IN all memory, God intends us to draw inspiration into all reflection. God seeks to flash hope. When the more religious nations of the Bible remembered the way God had led them, tried and disciplined them, they made a discovery which is the very essence of saving knowledge and vital hope: "Man shall not live by bread alone." That is true optimism, which sees a truth in every trial. To die without having made that discovery, is to die ignorant, to live without it, is to go astray.

It is surely a fine thing to discover that in the fierce conflict, under the heavy burden and along the rough pilgrimage there is something to live upon which is hidden away in the soul, beyond the power of the enemy to snatch from us. Marvellous values are secreted in our past experience which our power of devout review may uncover and release. Some may resent having their heads in the clouds, but it is better than burying them in the sands. Play back into childhood, or sit in the midst of children, and you will find that they are set for the disillusioning of the mind and for the illumining of the finer things we have forgotten.—*The Rev. R. P. Bell, Nottingham.*

The Obstinate Cheerful Man.

CHRISTIAN men and women have a positive contribution of gladness to bring to the life of the world. Because we have learned to be grateful, we can learn to be glad. The obstinate cheerful man is an annoyance when we feel that his cheerfulness is merely due to a failure to understand. But when we know that a man is cheerful because he understands better, because he sees further, because he knows more, then his cheerfulness becomes infectious.

We look round us on the world with its perplexing problems of unrest, and we find little ground for cheerfulness there; we look round into our own hearts and often we find little ground for cheerfulness there; then we look up, and there is God all the time using the circumstances of life as tools for the making of souls. That is why the Christian view of life is the only one that makes sense of the world, for it is the only view of life that enables a man to face the facts of life as they are and get glad. And remember that gladness is one of our greatest moral assets. A man will work better when he is happy; he will keep in better health when he is happy; he will help other people better when he is happy.

We misrepresent the character of Jesus Christ when we picture Him only as a man of sorrows. He was sorrow both deep and real, yet it was for the joy that was set before Him that He endured the Cross. How could He have told His disciples to be of good cheer if His own life had been gloomy and depressed?—*The Bishop of Plymouth.*

The Edinburgh Station was able to do a good turn recently, when the Aunts and Uncles gave a concert under the auspices of the Courant Fund in the largest hall in the city to over a thousand poor children.

**Week Beginning
January 24th.**

WIMBLEY.
H... of Words (2) Pl...
Mak... S... North...
Louis N. W.

THE MERRY WIDOW.
GEORGE GRAVES,
the first... Baron...
Close down...

1.8-2.0. Fine signal from Greenwood
in Week 4 Concert of New
York City.

1. English History - 1800 - 1900 - 1914 - 1918 - 1919 - 1920 - 1921 - 1922 - 1923 - 1924 - 1925 - 1926 - 1927 - 1928 - 1929 - 1930 - 1931 - 1932 - 1933 - 1934 - 1935 - 1936 - 1937 - 1938 - 1939 - 1940 - 1941 - 1942 - 1943 - 1944 - 1945 - 1946 - 1947 - 1948 - 1949 - 1950 - 1951 - 1952 - 1953 - 1954 - 1955 - 1956 - 1957 - 1958 - 1959 - 1960 - 1961 - 1962 - 1963 - 1964 - 1965 - 1966 - 1967 - 1968 - 1969 - 1970 - 1971 - 1972 - 1973 - 1974 - 1975 - 1976 - 1977 - 1978 - 1979 - 1980 - 1981 - 1982 - 1983 - 1984 - 1985 - 1986 - 1987 - 1988 - 1989 - 1990 - 1991 - 1992 - 1993 - 1994 - 1995 - 1996 - 1997 - 1998 - 1999 - 2000 - 2001 - 2002 - 2003 - 2004 - 2005 - 2006 - 2007 - 2008 - 2009 - 2010 - 2011 - 2012 - 2013 - 2014 - 2015 - 2016 - 2017 - 2018 - 2019 - 2020 - 2021 - 2022 - 2023 - 2024 - 2025 - 2026 - 2027 - 2028 - 2029 - 2030 - 2031 - 2032 - 2033 - 2034 - 2035 - 2036 - 2037 - 2038 - 2039 - 2040 - 2041 - 2042 - 2043 - 2044 - 2045 - 2046 - 2047 - 2048 - 2049 - 2050 - 2051 - 2052 - 2053 - 2054 - 2055 - 2056 - 2057 - 2058 - 2059 - 2060 - 2061 - 2062 - 2063 - 2064 - 2065 - 2066 - 2067 - 2068 - 2069 - 2070 - 2071 - 2072 - 2073 - 2074 - 2075 - 2076 - 2077 - 2078 - 2079 - 2080 - 2081 - 2082 - 2083 - 2084 - 2085 - 2086 - 2087 - 2088 - 2089 - 2090 - 2091 - 2092 - 2093 - 2094 - 2095 - 2096 - 2097 - 2098 - 2099 - 2100 - 2101 - 2102 - 2103 - 2104 - 2105 - 2106 - 2107 - 2108 - 2109 - 2110 - 2111 - 2112 - 2113 - 2114 - 2115 - 2116 - 2117 - 2118 - 2119 - 2120 - 2121 - 2122 - 2123 - 2124 - 2125 - 2126 - 2127 - 2128 - 2129 - 2130 - 2131 - 2132 - 2133 - 2134 - 2135 - 2136 - 2137 - 2138 - 2139 - 2140 - 2141 - 2142 - 2143 - 2144 - 2145 - 2146 - 2147 - 2148 - 2149 - 2150 - 2151 - 2152 - 2153 - 2154 - 2155 - 2156 - 2157 - 2158 - 2159 - 2160 - 2161 - 2162 - 2163 - 2164 - 2165 - 2166 - 2167 - 2168 - 2169 - 2170 - 2171 - 2172 - 2173 - 2174 - 2175 - 2176 - 2177 - 2178 - 2179 - 2180 - 2181 - 2182 - 2183 - 2184 - 2185 - 2186 - 2187 - 2188 - 2189 - 2190 - 2191 - 2192 - 2193 - 2194 - 2195 - 2196 - 2197 - 2198 - 2199 - 2200 - 2201 - 2202 - 2203 - 2204 - 2205 - 2206 - 2207 - 2208 - 2209 - 2210 - 2211 - 2212 - 2213 - 2214 - 2215 - 2216 - 2217 - 2218 - 2219 - 2220 - 2221 - 2222 - 2223 - 2224 - 2225 - 2226 - 2227 - 2228 - 2229 - 2230 - 2231 - 2232 - 2233 - 2234 - 2235 - 2236 - 2237 - 2238 - 2239 - 2240 - 2241 - 2242 - 2243 - 2244 - 2245 - 2246 - 2247 - 2248 - 2249 - 2250 - 2251 - 2252 - 2253 - 2254 - 2255 - 2256 - 2257 - 2258 - 2259 - 2260 - 2261 - 2262 - 2263 - 2264 - 2265 - 2266 - 2267 - 2268 - 2269 - 2270 - 2271 - 2272 - 2273 - 2274 - 2275 - 2276 - 2277 - 2278 - 2279 - 2280 - 2281 - 2282 - 2283 - 2284 - 2285 -

4.0. Time Signal from Greenward Books to read by Anne Spice.
Dance Music

Dance Musc.

FOR THE CHILDREN
Songs by J. R. Castlag
Botticelli (8), told by
V. de Peter "True F

Dance Music.

C. 5. United Producers for Farmers

64. Ministry of Agriculture and
Rural Economy

Mr W. M. B. PETERSON

THE HALLÉ ORCHESTRA:

Conducted by
HAMILTON BARTY
Delayed from 10

Wine Trade Hist. Mus. " "
Symp. de l'Antiquité 10

by
LOUIS N. PARKER
A shortened version presented at

W. B. BARDIN, as Drake
David M. Bond, as Jon

[illegible]

at His Majesty's Theatre, 1918

10. 2. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 8

we would have round
world. In spite of many

at tremendous and royal greeting
at Deptford, where crowns

1 me later he again
and after the famous game
words on Plymouth Hoe, the

to meet the formidable Spanish Armada. On board the little Revenge on this day the women had to face

and afterwards there is a great sprouting of the young.

SALEBY ROS NIBLOM
a Photo Record of his
Contributions

(Continued on the next page.)

B.25. THE RADIO MILITARY
1 **Ref:**

WEATHER FORECAST AND

pianos are in use at the various stations of the B.B.C.

CHAPPELL
and
WEBER

pianos are in use at the various stations of the B. B. C.

(Continued on the next page.)

479 M.

BIRMINGHAM PROGRAMMES.

SUNDAY, Jan. 24th.

3.30-5.45.—**SYMPHONY CONCERT**
Conducted by **ALBERT COATE** S.B. from London

5.1.—**Studio Service.**
"The" (English Hymns)
Reaching.
Anthem, "A Hymn of the Horns"
Belgium Address by Mrs. **GLORIE CADBURY, J.P.**
President of the Free Church

Hymn, "Hail to the Lord's Anointed" (English Hymns, No. 45)
8.55.—This Week's Good Cause S.B. from London
9.0.—**WEEKLY FORECAST AND NEWS** Local News.

9.10.—**CONCERT**
by
EMITH PADDOCK (Soprano),
HAROLD HOWES (Baritone),
KATELINA BACON
(Solo Pianoforte)
HAROLD HOWES
'Here is the Quietude' Overture
New Forces
KATELINA BACON
Ballet in A Flat, Op. 47
Ballet in G Minor, Op. 23
EMITH PADDOCK
Evening Pastoral
KATELINA BACON
Three Preludes
In G Major; In E Flat; In B Flat

10.5.—**Radio Fantasy, No. 12.**
Entitled
"THE QUIET"
Written by Ida M. Downie
Character played by
PERLYN
JOSEPH LEWIS
ANNE SANDERS
PHYLLIS REEDERSON
10.30.—Close down.

MONDAY, Jan. 25th.

3.35.—The Station Wind Quintet
4.45.—Afternoon Topics: Sunday Roast, F.R.S., Topical Historical Hints, Window Box Gardening, Doris Bessie (Soprano)
5.—**CHILDREN'S CORNER**
6.0.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
Tango, "The King of the South"
Selection: "The Lady of the Lake"

Intermezzo, "Frivolous Coy"
6.40.—**Radio Society Talk**
7.30.—**Mr. JAMES ALATE** (Dramatist)
Literature, S.B. from London

7.30.—**G. D. CUNNINGHAM**
(City Organist)
Replayed from the Town Hall
Prelude and Fugue in D Major
Overture, "The City of Birmingham"
Adagio (Clarinet Concerto)

Charles in B Minor, Cesar Franck
Le Cygne
Fugue on "Ad Nos"
8.40.—**Song Recital**
WILLIAM ANDERSON (Bass)
A Hymn Song
Hydras the Cretan
The Late Player
9.0.—Programme S.B. from London
10.—Close down.

TUESDAY, Jan. 26th.

3.35.—Schools Transmission Lecture
N. 3. Miss H. M. Enock
English Literature—The Birth of Poetry

4.—Lozells Picture House Orchestra
4.15.—Afternoon Topics: Morning
"The Bank," "The Great City"
Tango, "The King of the South"
Selection: "The Lady of the Lake"

5.—**CHILDREN'S CORNER**
N. 3. Miss H. M. Enock
English Literature—The Birth of Poetry

5.5.—Children's Letters
6.—**LOZELL'S PICTURE HOUSE ORCHESTRA**
Conductor: **PAUL RIMMER**
March, "The King of the South"
Tango, "The King of the South"
Selection: "The Lady of the Lake"

7.0.—**WEEKLY FORECAST AND NEWS**
Lady ADAM SMITH on "The H. S.B. from Aberdeen."

7.25.—Programme S.B. from London.
12.0.—Close down.

WEDNESDAY, Jan. 27th.

3.35.—The Station Piano Quartet
(Leader, Frank Cantelli)
4.45.—Afternoon Topics: Sunday Roast, F.R.S., Topical Historical Hints, Window Box Gardening, Doris Bessie (Soprano)

5.—**CHILDREN'S CORNER**
Club room Letters
LOZELL'S PICTURE HOUSE ORCHESTRA
Conductor: **PAUL RIMMER**
March, "Youth and Vigour"
Overture, "The King of the South"
Tango, "The King of the South"
Selection: "The Lady of the Lake"

6.—**CHORAL CONCERT.**
Replayed from the Town Hall

7.—**THE CITY OF BIRMINGHAM**
Conductor: **FRANK CANTELLI**
Conducted by **JOSEPH LEWIS**

7.30.—**THE STATION SYMPHONY ORCHESTRA**
Leader: **FRANK CANTELLI**
Conducted by **JOSEPH LEWIS**

7.30.—**THE STATION SYMPHONY ORCHESTRA**
Leader: **FRANK CANTELLI**
Conducted by **JOSEPH LEWIS**

7.30.—**THE STATION SYMPHONY ORCHESTRA**
Leader: **FRANK CANTELLI**
Conducted by **JOSEPH LEWIS**

7.30.—**THE STATION SYMPHONY ORCHESTRA**
Leader: **FRANK CANTELLI**
Conducted by **JOSEPH LEWIS**

Concert Performance of Purcell's

DIDO AND AENEAS

Radio Radiance

(7th Edition)

FILE MOIRIS

TOMMY HANLEY

FWAET BLOTT

REG. SHERIDAN

CLAUDE CLAY

IRIS WHIT

MAISON DE L'ILL

OLIVE KILGOUR

THE DANCING RADIOS.

Revue Developed by

JAMES LESTER

Presented by **R. E. JEFFREY**

10.0.—**WEATHER FORECAST AND NEWS**

Prof. E. WHEATLEY: "The

Romance of Words—(2) Phrases

Markers." S.B. from Nottingham

Local News.

1.30.—**THE IRISH**

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Week Beginning January 24th.

CERTIFICATE JOHNSON
Tiptoe "....." Current
Spring Quoth All in White

THE IRISH
Selection, "Katie, the Dancer"

WIN FRED PAVAN
Songs My Mother Taught Me

THE ORCHESTRA
March, "El Capriccio"

10.0.—Programme S.B. from London
12.0.—Close down.

FRIDAY, Jan. 29th.

4.0.—**WEEKLY FORECAST AND NEWS**
Spanish Music—Trinidad

4.15.—**Lozells Picture House Orchestra**

4.45.—**Afternoon Topics: Music**
"The King of the South"

5.—**CHILDREN'S CORNER**
Adventures in Wild Folk

5.15.—**Lozells Picture House Orchestra**
Conductor: **PAUL RIMMER**

5.30.—**Programme S.B. from London**

7.0.—**WEEKLY FORECAST AND NEWS**
Elementary French Talk

7.15.—**SPECIAL CHILDREN'S CONCERT.**

7.30.—**Programme S.B. from London**

7.45.—**Programme S.B. from London**

8.0.—**Programme S.B. from London**

8.15.—**Programme S.B. from London**

8.30.—**Programme S.B. from London**

8.45.—**Programme S.B. from London**

9.0.—**Programme S.B. from London**

9.15.—**Programme S.B. from London**

9.30.—**Programme S.B. from London**

9.45.—**Programme S.B. from London**

10.0.—**Programme S.B. from London**

10.15.—**Programme S.B. from London**

10.30.—**Programme S.B. from London**

10.45.—**Programme S.B. from London**

11.0.—**Programme S.B. from London**

11.15.—**Programme S.B. from London**

11.30.—**Programme S.B. from London**

11.45.—**Programme S.B. from London**

12.0.—**Programme S.B. from London**

12.15.—**Programme S.B. from London**

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12.45.—**Programme S.B. from London**

13.0.—**Programme S.B. from London**

13.15.—**Programme S.B. from London**

13.30.—**Programme S.B. from London**

13.45.—**Programme S.B. from London**

14.0.—**Programme S.B. from London**

14.15.—**Programme S.B. from London**

14.30.—**Programme S.B. from London**

14.45.—**Programme S.B. from London**

15.0.—**Programme S.B. from London**

15.15.—**Programme S.B. from London**

15.30.—**Programme S.B. from London**

15.45.—**Programme S.B. from London**

16.0.—**Programme S.B. from London**

16.15.—**Programme S.B. from London**

16.30.—**Programme S.B. from London**

16.45.—**Programme S.B. from London**

17.0.—**Programme S.B. from London**

17.15.—**Programme S.B. from London**

17.30.—**Programme S.B. from London**

17.45.—**Programme S.B. from London**

18.0.—**Programme S.B. from London**

18.15.—**Programme S.B. from London**

18.30.—**Programme S.B. from London**

18.45.—**Programme S.B. from London**

19.0.—**Programme S.B. from London**

19.15.—**Programme S.B. from London**

19.30.—**Programme S.B. from London**

19.45.—**Programme S.B. from London**

20.0.—**Programme S.B. from London**

20.15.—**Programme S.B. from London**

20.30.—**Programme S.B. from London**

20.45.—**Programme S.B. from London**

21.0.—**Programme S.B. from London**

21.15.—**Programme S.B. from London**

21.30.—**Programme S.B. from London**

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22.0.—**Programme S.B. from London**

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22.30.—**Programme S.B. from London**

22.45.—**Programme S.B. from London**

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31.15.—**Programme S.B. from London**

31.30.—**Programme S.B. from London**

31.45.—**Programme S.B. from London**

32.0.—**Programme S.B. from London**

32.15.—**Programme S.B. from London**

32.30.—**Programme S.B. from London**

32.45.—**Programme S.B. from London**

33.0.—**Programme S.B. from London**

33.15.—**Programme S.B. from London**

33.30.—**Programme S.B. from London**

33.45.—**Programme S.B. from London**

**Week Beginning
January 24th.**

**BOURNEMOUTH
NEWS.**

a. b. A HILDEY & SONNER
60 4 1/2 5 1/2 6 1/2
c. MASON I TERS
7.0 W. STONSON T. ARNOLD
Caj K N M WARD)
First For Lady of the Blue
Puppy and Scarlet Rhodora
(droll) S B from London
7 25.—Pianoforte Revue. S B. from
London
7 40.—Wireless Leap to Talk. S B
from London
R O. "The Great Escape"
A Burlesque Tragic Opera
In One Act.
By William Barnes Rhodes.
(First performed at the Theatre
Royal, Haymarket, August 7th,
1890.)
Characters
Artakemozous (King of Utopia)
GEORGE STONE,
Pistache (Minister of State)
K M CURRIE
General Bonaparte
JIMMY TAYLOR
In-sufflata MARY LOUISE
The Army Attendants, and
others.
Produced by GEORGE STONE.
THE BOURNEMOUTH WIRE-
LESS ORCHESTRA
Cast
Capt W A FRANK HERSTONE
9.0.—Fragrance S B from London
x 0 —Close down.

**Week Beginning
January 24th.**

"If I Were" ———— *Richard*
"Sea Dogs" ———— *Austen*

6-30-12, a. - Programme S.B. from Lon-
don

100

27Y
B.B.C.

MANCHESTER PROGRAMMES.

Week Beginning
January 24th.

(Continued from the previous page.)

THE GLEE PARTY
Sings "Woe Hail" (Burns)O.M. Sings "Burns"
R.H. T. S. T. H. N.THE GLEE PARTY
"Dunbar Grey" (Burns) "Burns"
"A Man's Man" (Burns)

Mansfield.

Scottish Vocal Fantasia "Bell"
Weather Forecast and NewsProf. H. H. TURNER "W."
Telescope and the Sizes of
Stars." S.B. from London

Local News

10.30. DENNIS NOBLE and
MAY MORRIS
In Songs and Dances

11.0. Close down

TUESDAY, Jan. 26th.

1.15-2.0.—Tuesday Midday Society's
Concert, relayed from Heald-
worth Hall, Marguerite Nemo
Soprano, M. W. R. S.3.25 School Transmission (Semi-)
"The Romance of Industry—
From Cocoa Tree to Chocolate
Box," by Mr. Edward Laving,
W.A.3.45. Auto Piano Recital by J.
Mansfield.

1.0. Afternoon Talk.

4.15.—Tea-time Concert. Continues
Sylvester (Mezzo-Soprano).
The Station Quartet.

1.5. CHILDREN'S CORNER.

The Majestic "Celebrity" Or-
chestra: Musical Director,
W. R. S. from the Hotel Majestic, St.
Ann's, London.

1.0. WEATHER FORECAST AND NEWS.

Lady ADAM SMITH on "To
H." S.B. from Aberdeen.2.25. Pianoforte Recital. S.B. from
London.3.40. The Rev. J. SHEPHERD
M.A. "Some Strange Games."
from My Window," by
PHILEMON. S.B. from London.Melody and Comedy.
LILIAN COOPER.(Soprano).
RALPH COLLIS
(Entertainer).THE STATION DRAMATIC
COMPANY.THE STATION ORCHESTRA
THE ORCHESTRAOverture, "Plymouth Hoe"
LILIAN COOPER"Big Lady Moon"
"O Had I Spinal's Lyre" Handel
The Dove "London Round"
RALPH COLLIS"Ministry of Labour"
"Back Answer"
Charles Corentine

THE ORCHESTRA

Selection, "The Arcadians"
Mansfield and TolbutThree Dances from "Nell Gwyn"
THE DRAMATIC COMPANY

LILIAN COOPER

"Nymphs and Shepherds"
"O Ravishing Delight"
"Cherry Hips"
arr. Lisa Lehmann

THE ORCHESTRA

In a (Semi) Temple Choir
(By Request) RALPH COLLISH. Life Was a Play"
Clifford GreyThe Hussars "Wagon and Lo"
"Ye Good Old Days"THE ORCHESTRA
March, "Song of the Brave"

1.10. Programme S.B. from London

1.20. Close down

WEDNESDAY, Jan. 27th.

3.25. School Transmission (Juniors).
Dr. T. Keightley, Mus. Doc.
"The Music of the Ages"1.45. "The Music of the Ages"
"The Music of the Ages"1.0. Afternoon Talk. Mrs. Clara
"The Music of the Ages"1.0. Tea-time Concert. John
Mansfield (Solo Concert). Or-
chestra. M. W. R. S. from the
Pleasantry Picture Theatre

CHILDREN'S CORNER

Programme S.B. from London

1.0. "The Music of the Ages"
"The Music of the Ages"8.0. SYMPHONY CONCERT
Conducted by PERCY LITTLE

10.0. WEATHER FORECAST AND NEWS.

Prof. E. W. LITTLE: "The
Romance of Words—(2) The
Music." S.B. from Nottingham

Local News

10.30. DAVID MERRICK
(Soprano)

In An Original Entertainment

11.0. Close down

THURSDAY, Jan. 28th.

1.20-12.30. Concert by the Station
Quartet.

4.30.—Afternoon Talk.

1.4. Tea-time Concert: Margery
Pirbright Davies (Contralto).
Auto Piano Recital by J.
Mansfield.

5.15. CHILDREN'S CORNER

6.0.—Programme S.B. from London

7.30. THE HALL ORCHESTRA:

Conducted by
Mr. HAMILTON HARTY
Relayed from the
Free Trade Hall.

Symphonic Fantasia

A CONTRIBUTION BY
BLACKBURN.

Lancashire Talent Series.

VI.

MAY COLEMAN (Soprano)

ANNE HAWORTH (Contralto)

TOM BARKER (Baritone)

M. MOWAT (Solo Violin)

HARRY TAYLOR (Entertainer)

WILLIAM NIELD

(Solo Pianoforte and Arcon)

MAY COLEMAN

"Keep on Hoping"
"The Lute Player"
"King Charles"
M. MOWATAdagio, from Concerto in G Minor
HARRY TAYLORMusical Sketch, "Music"
"Gerald Six-Four"
ANNE HAWORTHThe Series of Dec.
WILLIAM NIELD
PapillonsMAY COLEMAN
The Bird and the RoseA May Morning
TOM BARKERFor Watchers
"Harper Bait"

M. MOWAT

Chant Hladou
"Rocky Harp"Alegro, "The Gentle Maiden"
"The Gentle Maiden"Irish Air—Cyril
ANNE HAWORTHThe Torch
"Drink to Me Only"

arr. Roger Quilter

HARRY TAYLOR

Our Finished Flat "G. Squares"
"Oh Dear, What Can the Man be"
"Be"

WEATHER FORECAST AND NEWS

"The Man Behind the Jot."
We interview Mr. J. M. W.

Local News

11.30. "The Savoy Bands"
"The Savoy Bands"

1.0. Close down

FRIDAY, Jan. 29th.

1.15-2.0.—Orchestral Music relayed
from London.2.25. School Transmission (Semi-)
Dr. J. E. Myers, O.B.E., D.Sc.
"The Music of the Ages"3.45. "The Music of the Ages"
"The Music of the Ages"4.15. Tea-time Concert. Marion
Brearley (Solo Pianoforte). The
Station Quartet.

CHILDREN'S CORNER

The Majestic "Celebrity" Or-
chestra. W. R. S. from the Hotel
Majestic, St. Ann's, London.

6.0.—Programme S.B. from London

6.50. "The Music of the Ages"
"The Music of the Ages"

7.30. THE HALL ORCHESTRA:

Conducted by
Mr. HAMILTON HARTY
Relayed from the
Free Trade Hall.

Symphonic Fantasia

A CONTRIBUTION BY
BLACKBURN.

Lancashire Talent Series.

VI.

MAY COLEMAN (Soprano)

ANNE HAWORTH (Contralto)

TOM BARKER (Baritone)

M. MOWAT (Solo Violin)

HARRY TAYLOR (Entertainer)

WILLIAM NIELD

(Solo Pianoforte and Arcon)

MAY COLEMAN

"Keep on Hoping"
"The Lute Player"
"King Charles"
M. MOWATAdagio, from Concerto in G Minor
HARRY TAYLORMusical Sketch, "Music"
"Gerald Six-Four"
ANNE HAWORTHThe Series of Dec.
WILLIAM NIELD
Papillons

MAY COLEMAN

"Keep on Hoping"
"The Lute Player"
"King Charles"
M. MOWAT

9.15. "Radio Radianza."

Including
Full London Cast

10.0. Programme S.B. from London

11.0. Close down.

SATURDAY, Jan. 30th.

3.45.—Auto Piano Recital by J. Mans-
field.

1.0. Afternoon Talk.

1.0. "The Daunt. Dance Music re-
lays from the Piccadilly Pic-
ture Theatre. Vocal Interludes
by Joan Wilkinson (Mezzo
Soprano).

1.0. CHILDREN'S CORNER

Sidney Fierman's Dan-a-Band
S.B. from London.2.0. "The Music of the Ages"
"The Music of the Ages"2.0. "The Music of the Ages"
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"The Music of the Ages"

315 M.

LIVERPOOL PROGRAMMES.

Week Beginning
January 24th.

SUNDAY, January 24th.

3.30-5.45 Programme S.B. from
7.45-8.15

8.15. Religious Service
from the St. B.
By Rev. Canon J. LATIMER
M.
THE STATION CHOIR
Hymn, "How Sweet the Name
Jesus Sounds" A. and M. N.
16.
Solo Reading Psalm 23
A. and M. "How Lamentable
Hymn, "Lord Jesus, Think on
Me" A. and M. No. 185
Address: The Rev. Canon J.
LATIMER DAYLES
M. "There is an Old Song"
Hymn "Glory to Thee, My
This Night" (A. and M. N.
23)
8.30-9.00 Programme S.B. from

MONDAY, January 25th.

11.30-12.30. Gramophone Lecture R.
and M. by Mrs. D. J. D.
4.0-4.15. The Station Piano
the Future.
7.0. Afternoon Topics. Jean W.
5.15. CHILDREN'S CORNER
6.0 Programme S.B. from Mon

7.0-11.0. Programme S.B. from

TUESDAY, January 26th.

1.0-1.15. The Station Piano
A Few Moments with A.
4.15. The Station Piano
and Joan Langmore (Soprano)
CHILDREN'S CORNER
Music by the Station Piano
Quartet. Poems read by
6.0-6.15. Programme S.B. from Mon

7.0-12.0. Programme S.B. from London

WEDNESDAY, January 27th.

1.15-12.15. Matinee Concert
3.0. Matinee Concert relayed from
Lancaster Hall
4.0-4.15. Afternoon Topics
4.15. The New Graftonians Dance
Orchestra, relayed from the
Grafton Rooms
5.15. CHILDREN'S CORNER
6.45-7.0. Teenage Playhouse A. and M.
from Shakespeare—"A Winter's
Tale"
6.30. Boys' Brigade Ballet "The
Brigade from a Chaplain's
Point of View" by the R.
Redman, M.A. (Chaplain
Liverpool Company)
6.40. Programme S.B. from London
8.0-8.15. The Station Piano
Royal Horticultural Society

A SYMPHONY CONCERT.

THE STATION SYMPHONY
ORCHESTRA
Conducted by PERCY PITT
AMES HOWELL

STEFAN WEARIN

(Solo Piano).

8.0. THE ORCHESTRA
Overture, "The Magic Flute"
Introduction, Act 1, "Fervor"
Pagan Dances, "Khovantchina"
J. S. Bach, "The Well-Tempered Clavier"
J. S. Bach, "The Well-Tempered Clavier"

8.20. JAMES HOWELL
Sonata of Travel Vaughan Williams
"The Englishman's Boy"
"The Ring of Words"
"The Roadside Fire"
(With Piano)

8.30. Symphonies Variations for Piano
Franz Liszt

8.45. THE ORCHESTRA
Overture "The Ring of Words"
"The Roadside Fire"
STEFAN WEARIN

9.0. JAMES HOWELL
Sonata of Travel Vaughan Williams
"The Englishman's Boy"
"The Ring of Words"
"The Roadside Fire"

9.15. THE ORCHESTRA
Overture "The Ring of Words"
"The Roadside Fire"
STEFAN WEARIN

9.30. JAMES HOWELL
Sonata of Travel Vaughan Williams
"The Englishman's Boy"
"The Ring of Words"
"The Roadside Fire"

9.45. THE ORCHESTRA
Overture "The Ring of Words"
"The Roadside Fire"
STEFAN WEARIN

10.0. JAMES HOWELL
Sonata of Travel Vaughan Williams
"The Englishman's Boy"
"The Ring of Words"
"The Roadside Fire"

10.15. THE ORCHESTRA
Overture "The Ring of Words"
"The Roadside Fire"
STEFAN WEARIN

10.30. JAMES HOWELL
Sonata of Travel Vaughan Williams
"The Englishman's Boy"
"The Ring of Words"
"The Roadside Fire"

10.45. THE ORCHESTRA
Overture "The Ring of Words"
"The Roadside Fire"
STEFAN WEARIN

NEWCASTLE PROGRAMMES.

Week Beginning
January 24th.

404 M.

SUNDAY, Jan. 24th.

AFTERNOON CONCERT

MARIE BELLAS (Contralto)
and TAYLOR
(Cornet Duets)
GEORGE TINDLE
(Solo Piano)

THE STATION ORCHESTRA

Conductor, EDWARD CLARK

2.30. THE ORCHESTRA
Overture, "Serenade"

4.0. MARIE BELLAS
and TAYLOR
(Cornet Duets)

6.0. GEORGE TINDLE
(Solo Piano)

8.0. DELL and TAYLOR
"The Angels' Serenade"
Solo Prologue and Chorus ("The
Maiden")

10.0. GEORGE TINDLE
Blessed Restoration
J. S. Bach

12.0. MARIE BELLAS
and TAYLOR
(Cornet Duets)

2.0. GEORGE TINDLE
Blessed Restoration
J. S. Bach

4.0. MARIE BELLAS
and TAYLOR
(Cornet Duets)

6.0. GEORGE TINDLE
Blessed Restoration
J. S. Bach

8.0. MARIE BELLAS
and TAYLOR
(Cornet Duets)

10.0. GEORGE TINDLE
Blessed Restoration
J. S. Bach

12.0. MARIE BELLAS
and TAYLOR
(Cornet Duets)

2.0. GEORGE TINDLE
Blessed Restoration
J. S. Bach

4.0. MARIE BELLAS
and TAYLOR
(Cornet Duets)

6.0. GEORGE TINDLE
Blessed Restoration
J. S. Bach

8.0. MARIE BELLAS
and TAYLOR
(Cornet Duets)

DELL and TAYLOR

The "The Duet"
I Would That My Love

GEORGE TINDLE
The "The Duet"
I Would That My Love

DELL and TAYLOR
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8.15. Programme S.B. from London

10.0. Close down.

MONDAY, Jan. 25th.

1.0-3.30. Transmission to Schools
Mr. T. Russell Giddens, F.L.S.
Solo Piano

4.0-4.15. Weekly News Letter

4.15. Dance Music relayed from Fen-
wick's Terrace Tea Room.

5.0. CHILDREN'S CORNER
CONCERT

ANNIE P. WHITTAKER
(Soprano)

CHARLES SAIRN
(Trombone)

6.2. "The Duet" Corner: Mr. H. C.
Solo Piano

6.4. "The Duet" Corner: Mr. H. C.
Solo Piano

6.6. "The Duet" Corner: Mr. H. C.
Solo Piano

6.8. "The Duet" Corner: Mr. H. C.
Solo Piano

6.10. "The Duet" Corner: Mr. H. C.
Solo Piano

6.12. "The Duet" Corner: Mr. H. C.
Solo Piano

6.14. "The Duet" Corner: Mr. H. C.
Solo Piano

6.16. "The Duet" Corner: Mr. H. C.
Solo Piano

6.18. "The Duet" Corner: Mr. H. C.
Solo Piano

6.20. "The Duet" Corner: Mr. H. C.
Solo Piano

6.22. "The Duet" Corner: Mr. H. C.
Solo Piano

6.24. "The Duet" Corner: Mr. H. C.
Solo Piano

6.26. "The Duet" Corner: Mr. H. C.
Solo Piano

8.1. THE ORCHESTRA

Overture, "Serenade"
Solo Piano

8.5. MARIE BELLAS
and the ORCHESTRA
Solo Piano

9.0. MARIE BELLAS
and the ORCHESTRA
Solo Piano

9.5. THE ORCHESTRA
Solo Piano

10.0. MARIE BELLAS
and the ORCHESTRA
Solo Piano

10.5. MARIE BELLAS
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Solo Piano

11.0. MARIE BELLAS
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Solo Piano

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12.0. MARIE BELLAS
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12.5. MARIE BELLAS
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Solo Piano

1.0. MARIE BELLAS
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Solo Piano

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Solo Piano

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5.5. MARIE BELLAS
and the ORCHESTRA
Solo Piano

6.0. MARIE BELLAS
and the ORCHESTRA
Solo Piano

(Continued on the next page)

55C
422 M.

GLASGOW PROGRAMMES.

(Continued from the previous page.)

Week Beginning
January 24th.**A MYSTERY THRILL.**
THE LONDON RADIO
REPERTORY PLAYERS.HARRY ON AR and MICHAEL
FORAN.**"THE STATIONS OF THE CROSS"**The scene is an Old Mounted
Hall the seat of
Mr. P. a friend, Sir Ralph
West a keen sportsman and
a just returned from
a tour with whom Priest is
staying the weekend.The action takes place in the
hall the oak-panelled Dining
Room and the Stables of the
house.

Brahms Horn Trio (continued)

LEONARD HIGGS
Concerto for French Horn Strauss
2nd Movement and Finale.Reverie. "Reverie" *Romances*
Programme S.B. from London**1.30. DANCE MUSIC BY THE**
PLAZA BAND.
Released from the
Plaza Palace de Danse.**1.5. JAY WILKINSON and his**
MUSICAL LIES DANCE
Programme S.B. from
London

Close down

WEDNESDAY, Jan. 27th.Mr. T. C. F. Br. O. G.
City in the Days of Old
M. Albert le Grip, B.A., LL.B.
Quartet "Londonderry Air"
at Murchy**3.35 THE WIRELESS QUARTET**
JOAN GRANT (Soprano)
Afternoon Topics Miss C. H.
McAra, "Lays of Nature-
Stan Secunda"**CHILDREN'S CORNER**
Uncle Phil: Stamp Talk
Counterpane Corner**6.0.2. Weather Forecast for**
Partners
Programme S.B. from London**7.40. Commander E. C. DE J. K. S.**
LECHES, R.N. "Seafarers"
Seafaring, and Songs.**8.0. Light Orchestral Programme.**
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS**8.15. THE WIRELESS QUARTET**
JOAN GRANT (Soprano)
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Clarinets, Bassoons, and HornsWolfs Sketch "Harmonies"
Tone Poem "Finnish"
10.0. WEATHER FORECAST for
PartnersProf. E. W. W. W. W.
Romance of Words (2) Phrasal
Makers "S.B. from Nottingham"Land News
10.30. Half an Hour of "THE
MERRY WIDOW" with
GEOFFREY RAYNES S.B. from
London

Close down

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Partners

6.15. Programme S.B. from London

6.30. Mr. Dudley V. Howells "Hort"
Garden6.45. A Summary of the Wireless
Papers for the Week, S.B.
from London7.0. Mr. G. A. ATKINSON "Seen
on the Screen" S.B. from
London7.15. Musical Interlude S.B. from
London7.30. Mr. D. M. CHUMMING SKIN
NER "Kitty, the Kan-
garoo" S.B. from DundeeFLORENCE HOLDING
SongLEONARD GOWINGS (Tenor)
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERSTHE ORCHESTRA
Conducted by
HERBERT A. CARRUTHERSFLORENCE HOLDING
"A May Morning" L. Denzo
Bird of Blue "Charming Choo"
Waltz Song, "Tom Jones"LEONARD GOWINGS
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Tone Poem "Finnish"
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Romance of Words (2) Phrasal
Makers "S.B. from Nottingham"Land News
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Close down

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Week Beginning
January 24th.

7 10.—Commander E. G. DE RUELLE
HUGHES, R.N. &B. from
Hoboken

8.0 THE D I STRY
Selection, In danger of
"Lohengrin" — *arr. M. Williams*
"Good Friday Music" — *Wagner*

820 MARJORIE BOOTH
 "O That It Were So" *1*
 "A Mood" *Traverse*

435. THE ORCHESTRA
Selection, "Romeo and Juliet"

6.45 DENNIS NOBLE
"Vision Fugitive" 2f 231 m
"A Widows Bird Sings"

"The Reed Player"
Mourning " - Boston

855. MARJORIE BOOTH and
DENNIS NOBLE

"The Coming of a Dream" *A night*
 Part 1 *Twist*

THE ORCHESTRA
Sings. When the Rainbow Falls

94. MARJORIE ROOTH and
DENNIS NOBLE.

11.0.—Close down

[illegible]

SATURDAY, Jan. 30th.

Camerton, "The Story of the Chapel of the Assumption."

615.—CHLOE'S CORNER

C.10.—Interesting Scottish Airs

land. (1) "The Death of Bonnie Prince Charlie"; (2) "The

6.30.—Steadman's Symphony Orchestras, returned from the Elstree

* O. Programme S.R. from London

7.49.—Dr. E. DIETH: "The Poetry of Language."

9.0 "A ROMANCE OF SPAIN."
A Concert Opera

Written by Norman Ingram.
Music by Vincent Thomas.
Produced by

IRVINE S. COOPER
Inspector
 Jacinto (A Daughter of the Avenged)

of the Town of La Rosa)
FLORENCE HOLDING
(Soleholder)

Pepita (A Gipsy Girl)
DOROTHY FOREST

Alvarez (A Captain in the Spanish
Arms

LEONARD GOWING (Tennis)
Alonso (Poet and Vase Grower)
DALE SMITH (Baseball)

Scene—La Rossa, in Andania.

CHORUS
from the
LYRIC OPERA COMPANY

THE WIRELESS ORCHESTRA
(Leader, ALEX. MADISKY)
Graduates, FRANK S. CONNEL

15. **Dance Music**

THE WIRELESS DANCE
ORCHESTRA

10.0.—Programme & B. from London.
1st 0.—Close down.

| Age Group | Percentage |
|-----------|------------|
| 18-24 | 10% |
| 25-34 | 15% |
| 35-44 | 20% |
| 45-54 | 25% |
| 55-64 | 20% |
| 65-74 | 15% |
| 75-84 | 10% |
| 85+ | 5% |

2BE
440 M.

BELFAST PROGRAMMES.

Week Beginning
January 24th

SUNDAY, Jan. 24th.

- 3.30-4.45.—SYMPHONY CONCERT
Conducted by ALBERT
COATES, S.B. from London
- 1.—CAROLS, S.B. from London
- 2.—SERVICE, w. H. ADDRESS by
Mrs. GEORGE CALDER, KY
S.B. from Birmingham
- 8.55.—Programme S.B. from London
- 10.30.—Close down

MONDAY, Jan. 25th.

- 3.15.—Miss Florence Irwin: Talk in
Housewives, "The Making of
Rough Puff Pastry and its
Uses."
- 4.0.—Light French Instrumental Music.
WITA McCLEERY
- HAROLD LOLT (Solo)
THE "BRE" WIND QUINTET
THE STATION ORCHESTRA
- 6.0.—CHILDREN'S CORNER
Songs by Aunt Marjorie; Piano
Solo by Miss L. J. O'Brien
- 8.10.—Programme S.B. from London
- 11.0.—Close down.

TUESDAY, Jan. 26th.

- 11.30-12.30.—Gramophone Records
School Transmissions M. H.
Herron: "French Conversation"
Prof. H. O. Mendel, of
Queen's University, "Reading
of English Literature."
- 1.0.—MARGARET WEIR (Poetry
Recital).
"Phyllis Plants Me"
"The Wife of Usher's Well"
Part of "L'Allegro" Milton
"They Say" Joyce Kilmer
- 4.15.—The Belfast Radio Quartet
- 5.15.—Children's Letters
- 5.20-6.0.—CHILDREN'S CORNER
Songs by Uncle Jack; Clarinet
Solo by Uncle Eldon; Story
Bird Talk (V).
- 7.0.—WEATHER FORECAST AND NEWS
Lady ADAM SMITH on "For H"
S.B. from Aberdeen
- 7.25.—Musical Interlude S.B. from
London
- 8.—French Reading by M. STE-
PHAN: "Mile. Porte of Antres
Cotes." S.B. from London
- 8.0.—PHILEMON, S.B. from Lon-
don.

MUSIC.

MURIEL CHILDE
(Mezzo Contralto).
S. WEIR McCORMICK
(Baritone).

S. H. DARVILLE (Flute).
PAULINE BARKER (Harp).
THE STATION ORCHESTRA
Selection, "Nadeshda" Thomas
Valse Intermezzo, "Sea Maidens"

MURIEL CHILDE
"The Misty Isle of Skye"
Twilight ".....K. A. Glen

- 8.30.—THE LONDON RADIO
REPERTORY PLAYERS,
including
HENRY OMAR and
MR. HALL HOGAN
- "The Stallions of Gore Ash."
The story is an Old Master Grange
at Gore Ash, the seat of Mr.
Priest a friend, Sir Ralph West
a keen sportsman and traveller
just returned from abroad, with
whom Priest is staying the
week-end.
- The action takes place in the Hall,
the Oak-panelled Dining Room
and the Stables of the Grange

- THE ORCHESTRA
S. WEIR McCORMICK
A Mood ".....Albin Trosser
Ships of Arcady "Myrland Heim
By the Waters of Manhattan
Albin Trosser
Fanthome Minton
- MURIEL CHILDE
Every Me Across the Water
A Prayer ".....E. Bruch
- PAULINE BARKER and
S. H. DARVILLE
Nocturne for Harp and Flute Berge
With Strains Accompaniment
- S. WEIR McCORMICK
Port of Many Ships "P. Kral
Mother Carey ".....
"In Happy Mood "O. L. H. H. H.
"A Road Song" .. J. E. Roberts
- THE ORCHESTRA
Selection, "Melodious Memories"
March, "Oh! Faithful Holmshorn"
Programme S.B. from London

WEDNESDAY, Jan. 27th.

- 4.0.—Afternoon Talk
- 4.15.—The Belfast Radio Trio
- 5.15.—Children's Letters
- 5.20-6.0.—CHILDREN'S CORNER
Songs by Aunt Marjorie
Violin Solos by Uncle Albert
Baymen and Stories for V. J.
Stuart L. H. H.
- 7.0.—WEATHER FORECAST AND NEWS
The Rev. D. H. B. CRANALL,
Litt. D., "Life in the Out Monas-
teries—The Home and Studies
of the Monk" S.B. from
London

Local News

PHIL BARKER
(Contralto).
HEATRICE HARRISON
(Soprano).

THE AUGMENTED
STATION ORCHESTRA
Conducted by
E. GODFREY BROWN

- 7.30.—THE ORCHESTRA
La Procession du Roi
- 7.42.—HEATRICE HARRISON
Andante con moto—
Allegro presto
A la... Allegro
.....
(With Orchestra.)

- PHIL BARKER, with
OR HISSIAA
(Selected).
THE ORCHESTRA
Prelude des Cathedrales
- HEATRICE HARRISON
Song Without Words Mendels
Allegretto
- PHIL BARKER
Selected.
HEATRICE HARRISON
Songs My Mother Taught Me
Spanish Dance
Viennese Melody
Three Old Irish Tunes
Herbert Hughes
"The Baby Gardens"; "I Will
Walk with My Love";
"Katey's Reel."
- THE ORCHESTRA
Dances No. 1
Polonaise; Capotcha; Dance
Russe, Valse; Taranto
- Mr. AL. S. RIDDLELL, "Horn
and There in Ulster—The Gif-
ting"
- PHIL BARKER
Selected.
THE ORCHESTRA
Prelude, "Carmen" Suite, B. at
Prelude, Cortesland, Hana
acts; Marche; Final
- Overture to the Comic Opera
Der Soldat des Maestranen
- WEATHER FORECAST AND NEWS
Prof. E. WICKLEY: "The
Romance of Words—(2) Phre-
Bakers." S.B. from London
- Half an Hour of "THE
MERRY WIDOW" with
GEORGE GRAVES, S.B.
from London
- Close down.

THURSDAY, Jan. 28th.

- 4.0.—Afternoon Talk
- 4.15.—Ethel Barker (Contralto): The
Belfast Radio Quartet.
- 5.15.—Children's Letters
- 5.20-6.0.—CHILDREN'S CORNER
Songs by Uncle Jack; Clarinet
Talk (V); J. E. O'Neill
Stories.
- 6.35.—Market Prices for Farmers. S.B.
from London
- 6.40.—Ministry of Agriculture Fort-
nightly Bulletin, S.B. from
London
- 7.0.—WEATHER FORECAST AND
NEWS
Mr. W. M. B. PRINCE
"Dolce and Potpourris"
Parliament "S.B. from Lon-
don. Local News.
- 7.30.—Programme S.B. from Glasgow
EDWARD MCCRISKEN
(Baritone).
ERNEST A. STONLEY
(Soprano).
THE STATION ORCHESTRA
Folk Music and Play.
THE ORCHESTRA
Two Songs Without Words Holst
Country Song, Op. 22A.
Marching Song, Op. 22B
- THE BELFAST RADIO
PLAYERS
Present
THE WISDOM OF FOOLS
(Anna M. Warlock.)

- Characters
Mary Wain
FANNIE ESKIN
James Davis (HAS. K. AYER)
Scene: A Farm House in
Co. Derry
- THE OLD HESTRA
Songs and Dances of Bohemia
Finn
- THE BELFAST RADIO
PLAYERS
Present
THE "LITTLE WRITER"
(Anna M. Warlock)
Characters
Margaret Lynch (the Scholar of
the District)
ANNA WARLOCK
Mrs. McKeague (a Neighbor)
JENNIE ESKIN
Joe McKeague (Her Son)
H. RICHARD HAYWARD
Micky Dearty (the Village Oracle)
(HAS. K. AYER)
Scene: The kitchen of Marge-
lynch's Farm House
- THE ORCHESTRA
Bulgarian Folk Songs ... Wenging
Irish Music.
THE ORCHESTRA
Irish Reel, "Molly on the Shore"
Two Irish Tone Sketches
"The Maid of the Spruce"; "A
the Pa. tern."
- EDWARD MCCRISKEN
"Lament for Owen Ron"
O'Neil
"The Little Red Lark"
"Mo. Ma. Ma."
FRANK A. STONLEY
Reel, Buianna, Hop-Jo, (from
Six Irish Sketches"
Stanford
- EDWARD MCCRISKEN
The Jug of Punch "C. Wood
"My Love's An Arbutus"
Stanford
"Casualty Tanager" Harlequin
THE ORCHESTRA
Overture, "Shamus O'Brien"
Stanford
- WEATHER FORECAST AND
NEWS
Topics Talk. S.B. from London
- THE SAYING HANDS, S.B.
from London.
- Close down.

FRIDAY, Jan. 29th.

- 11.30-12.30.—Gramophone Records
School Transmissions M. H.
Herron: "French Conversation"
Arthur Malcolm: "English
Verse Recital"
STERNIALE BENNETT
(Songs at the Piano).
- JAMES MACKAY (Xylophone)
THE STATION ORCHESTRA
- 5.15.—Children's Letters
- 5.20-6.0.—CHILDREN'S CORNER
Dyadya Vanya (The Russian
Uncle), "The Boy Who Under-
stands the Language of the
Birds." S.B. from Glasgow.
- Mr. J. G. WYNEBART
FRANK A. STONLEY (Lond.)
of the Ministry of Agr.
(N.I.), "Way Your Hens Are
No Lay up"
- 6.50-11.0.—Programme S.B. from Lon-
don.

(Continued on the next page.)

WEDNESDAY, January 27th.

HULL PROGRAMMES.

71- Fred's Ode upon Queen Victoria
 72 Letters.
 73 11 North 8 Corner
 b.c. 11 North 8 Corner
 c.d. 11 North 8 Corner
 74 11 North 8 Corner
 75 11 North 8 Corner
 76 The Rev. G. J. JOHNSON
 D.D. Lect. "The History of
 Holy Trinity Church, New York"
 (1) Begunings.
 ANNE LEAFIELD,
 (Solo Pianoforte)
 HERBERT THORPE (Tenor)
 HARRY BRINDLEY "as
 ARTHUR BARREN
 Encores
 JOHN H. SQUALL
 Solo Cello
 80 ANNE HEAROLD
 Scherzo in B Flat Major Chopin
 810 HERBERT THORPE
 The Prayer in Russian, "I am
 La Donna e Mobile" Verdi
 "I Love My Motherland" Wagner
 90 HARRY BRINDLEY
 "Within This Hallowed Dwelling
 Oh! Every Age" Tchaikovsky
 930 ARTHUR BARREN
 In Sections from his Repertoire
 940 JOHN H. SQUALL
 Piano
 950 HERBERT THORPE and
 HARRY BRINDLEY
 "Ah! Mon Dieu & His Hearted"
 "La Belle Dame" Wagner
 "The Two Beauties" Lohengrin

90 ANNIE BEARHILL
10 15 IF IT
15 15 All the Days To Be
15 15 M. Meloff
15 15 "O Mistress Mine"
15 15 HARRY BRINDLE
15 15 "The H..."
15 15 "The Ballad of the Beloved
15 15 ARCHIE BARRON
15 15 In Selections
15 15 JOHN H. SIGALL
15 15 "Chanson"
15 15 "La Cygne"
15 15 HARRY BRINDLE
15 15 "The Here and the Yonder"
15 15 10.—Programme 3 B from 15
15 15 THURSDAY, January 28th.
15 15 11 30 12 30.—Gramophone Record
15 30 Music relayed from the Majestic
15 40 Picture House
15 40 Afternoon Tea—Mrs. Priest
15 40 ley Cooper, "In Fairyland with
15 40 De La Mar
15 4 15 "Field's Octet Quartet"
15 4 15 HILTON'S CORNER
15 60 "Powell's Restaurant" By the
15 60 Orchestra
15 6 15 "By the Sea" Tune

Week Beginning
January 24th

6.25-12.00 *Programme S.B. from L.*
Orchestra.

FRIDAY, January 29th.

11.50 *Hammond's Café Trio*
C. T. Chamberlaine, R. A. ...
and Parade (2)

1.00 Afternoon Troupe

1.15 *Hammond's Café Trio*

1.45 *Hammond's Café Trio*

5.35 *Hammond's Café Trio*

6.40 *Hammond's Café Trio*

7.0-11.0 *Programme S.B. from L.*

SATURDAY, January 30th
3.0.—Musik relayed from the Majestic
 P. O. House
 4.15.—Field's Octagon Quartet.
 6.15.—Children's Letters
 6.25.—**CHILDREN'S CORNER**
 6.0.—The Restaurant B. J. Jones
 7.0.—**Programme S.B. from London**
 7.40.—"Heath Walk" by Mr. W.
 ALAN JAMES M. B. A.
 R. St. M. ... H. ...
 For H.
8.0-12.0.—Programme S.H. from London

2LS
321 M. 310 M.

LEEDS-BRADFORD PROGRAMMES.

**Week Beginning
January 24th.**

SUNDAY, January 24th.
A Grand Concert,
 In Aid of the
NATIONAL INSTITUTE FOR
THE BLIND.
 To be given at
St. George's Hall, Bradford.
THE YORKSHIRE MILITARY
BAND (Bradford)
 Conducted by
ALBERT CARPENTER.
 7.45-10.30. *Programme E.B. from*
London

MONDAY, January 25th.
**4.0—The Band of the First (or First
 in the Town) Band.**
**5.0—The Band of the First (or First
 in the Town) Band.**
5.15—CHILDREN'S CORNER.
6.0—The Station Trio.
**7.0-11.0—Programme R.R. from
 London.**

TUESDAY, January 24th.
4.0.—The Majestic Symphonic Band
 Orchestra under the personal
 direction of Fred Kitchin and
 Harry Davidson
 7.0. **CHILDREN'S CORNER**
 "We Keep Bots," with Uncle
 Max and Uncle George
 8.50. **Children's Letters**
 9.0. **The Band of the First (or
 Chatham) Division of the Royal
 Marines, relayed from Victoria
 Street Hall Hall, Leeds. The
 Director of Music, Capt Charles**

11 1. *Worms S.D. from London*
 12 2. *On My Arrival at the*
 13 *SMITHSONIAN*
 14 3. *Worms S.D. from Lon*
 15 4.

WEDNESDAY, January 27th.
 11.30 12.30 **Music**
 1.4 **Scala Symphonic Co.**
 relay a from the Scala Theatre
 5.0 **Around the Lakes.**
 15 **DRINKS & DANCES**
 Songs and Water by Mrs. N. ...
 5.50.—**Clare's Lotters.**
 6.0.—**The Band of the First (or Chalmers) Division of the Royal Marines,** relayed from Fendall Street Drill Hall, Leeds. **Director of Music, Capt. Charles Hobbs.**
 7.0.—**Programme S.B. from London.**
 35.—**Horticultural Talk**
 7.50 **Mrs. C. HAROLD ELLIOTT**
 Production for Amateurs
 from London
THE BLACK DYKE MILLS BAND
 Musical Director
ARTHUR O. PEARCE
PERRY WIGMORE
 Songs at the ...
MALCOLM DUFFLEY (Baritone)
 8.4 **THE BAND**
 Mr. H. ... a ...
HARRY BLUES
 Joggling Along the Highway
 The Time to Smile ...
THE BAND
 Overture "The Magic Flute"
 ... Songs "The Fire-Fly"
 ...
 ... **ELIJAH BOAM**

R. BY WILCOCKED
 In Dancing Lessons
 "I Know Where I'm G"
Herbert Hughes
 THE BAND
 Second and Four Movements
 from the First Symphony
H. W. W.
 HARRY RUBLE
 I've Could I Only Tell Thee
Capel
 "The Pretty Creature"
John Wilson
 R. BY WILCOCKED
 "F"
Late Unknown
 "Good Night, Ladies and Gentl"
Francis Davis
 THE BAND
 Cornet Solo. "Black"
 (Soloist, HAROLD) PINCHES
 H. A. RUBLE
 "The Gentle Maiden"
 and Irish Air. "Somerset"
 "M"
 "I"
 THE BAND
 Schumann, "Lull Time"
 Schubert-Plumet arr. J. O. Hunt
 180-110 J. J. J. from Los.

THURSDAY, January 28th.
 11.30-12.30. The Harrogate Royal
 Bath Quartet, relayed from
 Harrogate
 4.0. -The Majestic Symphonic Dan
 Orchestra under the personal
 direction of Fred Kitchen an
 Harry Dax don
 5.0. Dr Frank Hatchdon, F.R.S.E.
 (14) "Heroes of Ordinary
 Life"
 15 CHILDREN'S CORNER
 Cow for Daisy Introduces Singers
 (15)

5.50.—Children's Letters.
6.00.—Light Music
to 20.—Seneca's Corner: "Bird Photo-
graphy at Home," by Mr. W.
H. H. (Please have pen-
and-pencil handy!)
to 3.12.—Up to date & B. from
London

FRIDAY, January 29th
 11.30-12.30 Music
 1.30 to 2 Local Schools - M
 2 to 3.15 Music
 3.15 to 4.15 Music
 4.0.—The Scala Symphony Orchestra
 relayed from the Scala Theatre,
 Leeds
 5.0. Afternoon Topics
 5.15. **CHILDREN'S CORNER**
 A Pantomime, arranged by
 Auntie Dot
 5.50.—A children's Letters
 6.0.—Hal Sandler (Solo) Violin
 6.30-11.0.—Programme 8th to 11th

SATURDAY, January 30th.

1.30-2.30 The Huddersfield
Baths Quartet relayed from
Huddersfield

4.0 The Majestic Symphony Dance
Orchestra and
direction of Fred Kitchen and
Harry Davey

5.0. Afternoon Topics

6.15—CHILDREN'S CORNER
Invitation Day

6.50. 3.30-5.0. Ladies

7.0. T. Scala Symphony Orchestra
played from the Scala Theatre
London

7.0.—Programme S.B. from London

7.40 Farmers' Corner

8.0-12.0.—Programme S.B. from London

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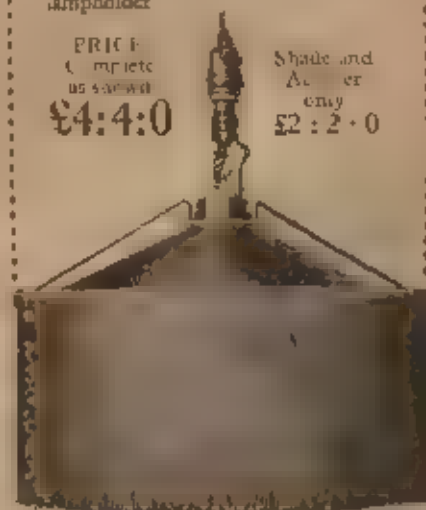
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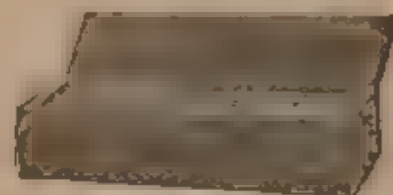
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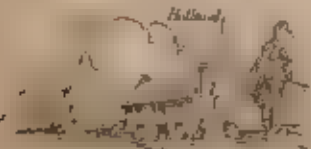
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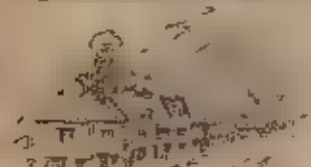
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Filament Amps. - 0.4
Anode Volts - - 40 to 60.

Made in 2 types.

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DULL EMITTERS 8/- and 9/-

(8 Volt) (9 Volt)
Filament Amps. 0.1
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Each made in 2 types: FER for Detection and L.F. Amplification; FER2 for H.F. Amplification.
N.B. These valves consume only one seventh of the current taken by ordinary bright emitters. They will work straight off a 4V or 5V Accumulator without alterations to filament resistance or set. When ordering please state clearly the type and voltage required.

All Fellows apparatus can be inspected and purchased at 70, Store Street, Tottenham Court Road, W.C.1, and 34, Bridgeway Gate, Nottingham.

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Messrs. Fellows Magneto Co., Ltd.

Dear Sirs,

Dec 1st 1925

It may interest you to know that the L. by means of which have been able to purchase another pair of your wonderful valves, was saved in three months (through reduced expense for charging accumulators) by the first pair of Louden Valves which began to use at the end of August last.

In addition to this we have greatly increased the hours during which we use our set and reception has been vastly superior to that obtained from valves of any other make that we have used.

Now your advertisement brought Louden dull emitters into our home, we did not know the necessity of our set to the perfection of broadcasting as we now know. Thanks to you.

Yours faithfully

H. C. (Director)

Dec 1925

Now fill in the coupon below and you will enjoy reception similar to that described. Have you our 40 pp. illustrated catalogue? It is FREE.

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Please forward me Louden Valves

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Please write clearly in BLOCK LETTERS, enclose postage (4d. for each valve) and register Cash or Treasury Notes.

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"Well, I never!"

It is just as though the door had opened and in the quiet composure of the room there had appeared, not the maid coming in to mend the fire, but a Prima Donna in full song. Such is the reproduction of a Cosmos Radio Set. You must hear it to believe it. So intunate, so life-like is Cosmos reproduction, you instinctively look round, but when you look round the singer is not there—only the voice!

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THE COSMOS 5-VALVE SET (Full Grand) is the set Sir Landon Ronald uses in his own home. Prices, including royalties but without accessories, from £22.5.0.

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By Anthony Somers.

I HAVE discovered a remarkable method of learning languages, a method for which I have been looking all my life. I only wish I had known of it before; what toil, what disappointments I should have been saved.

It has sometimes been said that the best people do not possess the gift of languages.



Certainly I never possessed the gift. I was hopeless. When the subject was brought up in school I was always some way near the bottom of my form.

But I have now discovered a method which has convinced me of this. That the reason I failed to learn languages was that the method of teaching was wrong.

Although I never could "get on" with Foreign Languages, I have always wanted to know them. I have tried French, Italian, Spanish, German, and not merely through the medium of a characteristic translation. Besides, I have wanted to spend holidays in France or Belgium without being tied to a phrase-book. So I have often tried to find a method which would really teach me a Foreign Language. And at last I have found it.

Some time ago I saw an advertisement entitled, "A New Method of Learning Languages." I read it, and when I saw that this method was being taught by the well-known Pelman Institute, I wrote for their book, "How to Learn French," and was so interested in it that I enrolled for the course in French. Frankly, it has amazed me. Here is the method I have wanted all my life. It is quite unlike anything I have ever seen or heard of before, and its simplicity and effectiveness are almost startling.

Consider, for example, this question with which the book (which, by the way, can be obtained free of charge) begins:

"Do you think you could pick up a book of 400 pages, written in a language of which you do not know a syllable—say, Spanish, Italian, or French—and not containing a word of English, and read it through without once referring to a dictionary?"

Most people will say that such a thing is impossible. Yet this is just what the Pelman method of language instruction enables one to do, and so remarkable is this method that I shall

be greatly surprised if it doesn't revolutionise the normal method of teaching languages in this and other countries.

The Pelman Language Courses are based upon an original yet perfectly sound principle, and one of their most striking features is the fact that they are written entirely in the particular language (French, Spanish, Italian, or German) which you wish to learn. You do not know the meaning of a single Foreign word you can study these Courses with ease, and read the whole without a mistake, and so on.

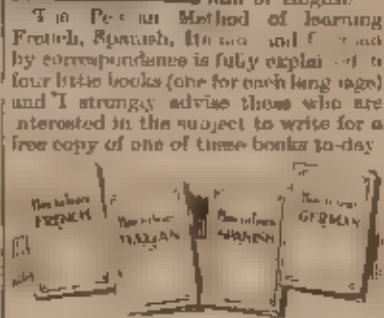
Look at any word in a French, English, Spanish, Italian, or German dictionary. This statement seems an incredible one, yet it is perfectly true, and you will see for yourself when you take the first lesson.

Another important fact about this new method is that it enables one to read and speak French, Spanish, Italian, or German without any knowledge of grammar, rules or pronunciation.

With the task of learning by heart long vocabularies of Foreign words. And yet, when the student has completed one of the Courses, he or she is able to read French books and newspapers, and to write and speak the particular language.



The Pelman Method of learning French, Spanish, Italian, or German by correspondence is fully explained in four little books (one for each language) and I strongly advise those who are interested in the subject to write for a free copy of one of these books to-day.



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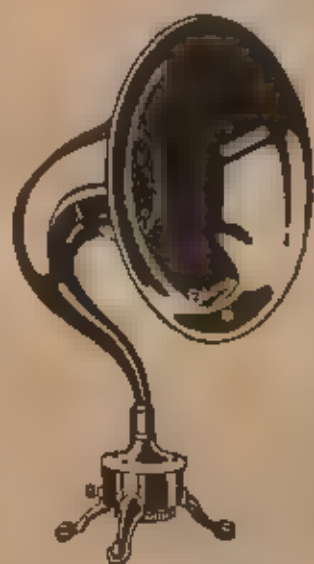
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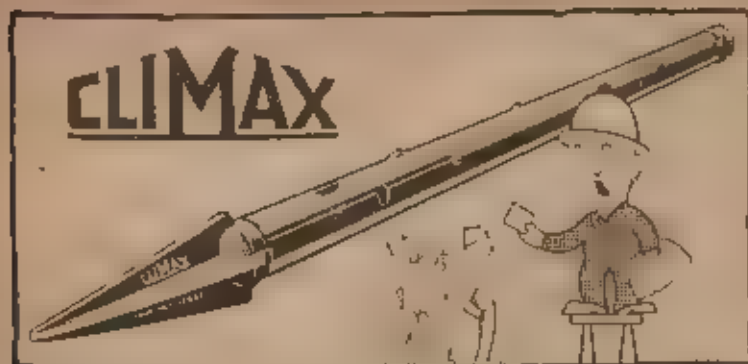
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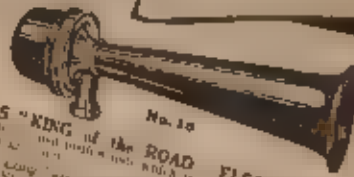
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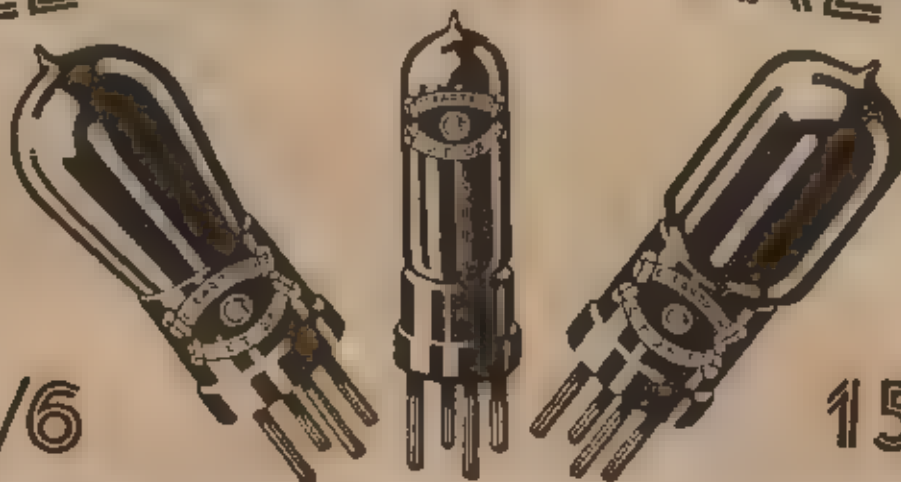
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To-day, however, any ordinary listener can instantly obtain absolute selectivity by adding this wonderful and inexpensive attachment to his set. No skill at all is required to operate it. No alterations are necessary to an existing set.

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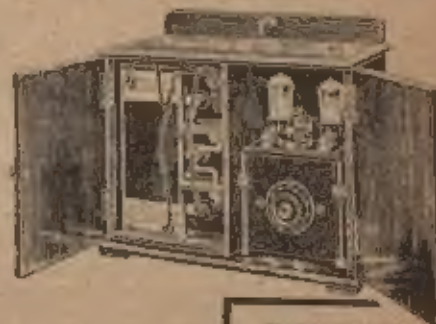
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ONE KNOB
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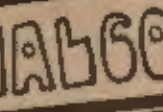
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VALVES**

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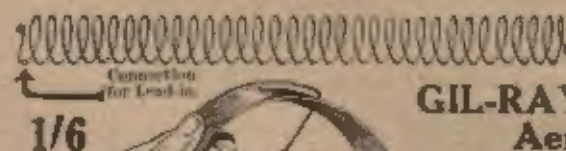
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